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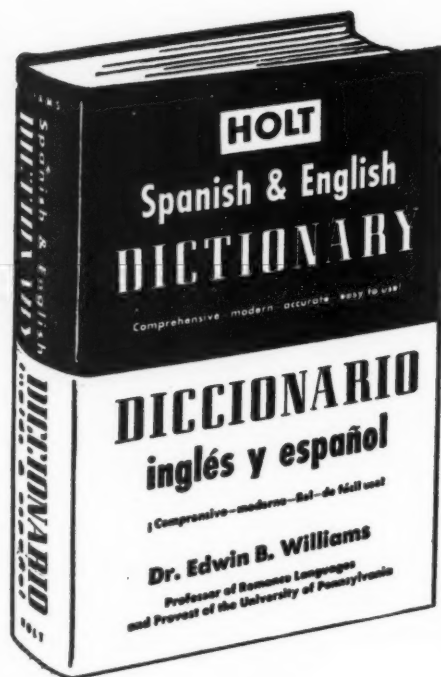
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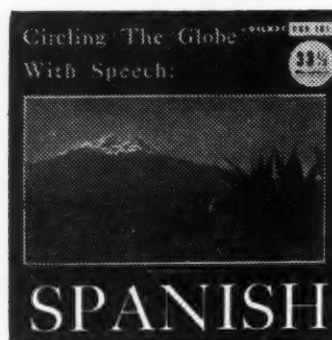
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Emphases in the Teaching of Comparative Literature

A COURSE in Comparative Literature sounds attractive to students and will be challenging to the instructor who hopes to transcend both its literary and comparative aspects. Our students are expecting clearly drawn analyses in an area where the "easily digestible" interpretation of textbooks can only detract or even distort. Those who are primarily acquiring a literary scaffolding of names, quotations, influences, periods, and other encyclopedic paraphernalia will be able to present a good reference slate on a quiz program and are thereby reducing literature to a discipline in cultural data to be learned and exhibited on demand. The various *-isms* by now have become compressed in definitions so easily intelligible that the authors behind them may vanish into soulless phenomena. Important as a respectable factual apparatus will always be in this field, experience teaches that competence in content may betray impotence of thought and impede appreciation of the message behind the text. Few students will fail a reading test on *Crime and Punishment*; just as few will really grasp Dostoevsky.

"Where is the wisdom we have lost in knowledge?" remains the question to be pondered. Santayana is suggesting an answer in pointing to literature and defining its goal "to make the universal sphinx a more intelligible riddle." Many of our students come to us with this question and this hope in their minds. Unfortunately, there are many others too conformity-bound and grade-minded to dare seek their own relationships through thoughtful reading. Accepting the instructor's analysis protects from being marked an "intellectual" and likewise guarantees an acceptable grade. They are often victims of a "scholar" who provides all the answers, grades the writers, explains their sufferings, and assigns them to time sanctioned schools. His lectures may increase the halo of his erudition, but only at the

expense of his students' open-mindedness and receptive impartiality. Humility is a virtue easy to forget when one is to teach it. If a teacher's success could be measured at all, apart from the inevitable popularity ratings, it should be done on the basis of reading incentive provoked through his presentation.

More or less consciously aware of the inapplicability of *common sense* to man's deepest problems, our students turn to courses in literature hoping to find the meaning of *sense* re-examined through the contributions of great writers. A thoughtful interpreter facing both the sluggish and the thought-riddled undergraduate must be able to rouse both and himself to listen without prejudice or bias.

Naturally, the choice of reading material will determine the effectiveness of the course considerably. In presenting my suggestions in this respect I am drawing from experiences gathered in a second-semester course offered to juniors and seniors of the University of New Hampshire. In this course are surveyed primarily the influential developments on the European scene of the last hundred years as reflected in the writings of Flaubert, Ibsen, Strindberg, Dostoevsky, Kafka, and Gide.

Works of these writers were chosen in order to examine through them six issues of timeless concern to humanity:

1. Art: the artist's isolation and his pursuit of vision as revealed in Flaubert's letters and in the creation of *Madame Bovary*.
2. Society: its "man made, authority ruled, and law stricken" nature as presented in *A Doll's House* and *An Enemy of the People*.
3. Science: the handling of a dissecting knife as attempted in *Lady Julie*.
4. Religion: the certitude of faith versus the arguments of reason as dramatized in *The Brothers Karamazov*.
5. Mysticism: despair in quest of insight and the divine in *The Castle*.
6. Morality: claims and validity of the moral controversy exhibited in *The Counterfeiters*.

The avenues of approach suggested above offer by no means an exhaustive treatment of the full scope and significance of any of the works referred to. But in trying to concentrate on essential areas of man's concern, each of these authors seemed to deal most persuasively with the issue assigned to him for special investigation. This I should like to illustrate.

Art. Flaubert's credo: "The morality of art consists in its beauty, and I value style even above truth" offers a safer clue to *Madame Bovary* than most conventional appraisals of romantic and realistic features in this novel. Appalled by "a society of automata doomed to living out a drab and useless existence" and considering his bourgeois neighbor "a horrible invention," the novelist escapes on a journey of forgetfulness "searching for bright colored shells at the bottom of the ocean of art." When life has revealed itself "such a hideous affair that the only way to bear it lies in shunning it," his flight to Mount Parnassus will echo in reflections of despair: "... out of this tree with its verdant foliage (life) I wanted to construct a naked column in order to place at the very top of it I know not what celestial flame."

Madame Bovary epitomizes the artist's universal longing to clothe the humdrum with a celestial flame refracting its beauty in metaphors, colors, sounds, melodies, and "festivals of imaginative splendor." His work anticipates the later dictum of Nietzsche: "We have art in order not to die of truth." Haunted by a fear of "ultimately drowning in the general stupidity" and encountering "the eternal 'what is the use?'" placed like a bronze barrier across every avenue opening up in the realm of hypothesis," Flaubert keeps groping for a more secure footing in a realm of ecstatic oblivion through "frenzied activity." As a result, his delineation of various bourgeois characters is colored with brutal cynicism born from contempt which frequently strikes the reader as immature. Likewise, the inevitability of most of his tragic developments appears more than questionable.

Flaubert's greatness lies in his seizing firmly "the cracked tin kettle of human speech" and then hammering out tunes and colors until he has forged brilliant bijoux. When he describes a lathe shrieking in strident modulations, a blue silken curtain closing a post-chaise, a blind

beggar on haunches rolling greenish eyes, a lampshade painted with clowns and balancing tightrope dancers, or a silent spider weaving its web in a dark corner, such images in his hands become invested with a symbolism of striking preciseness. Just as in structural engineering, the polyphonic sarcasm of his agricultural show at Yonville will remain a unique chapter in double-entendre.

Considering life basically pitiless and brutal both when lived morally and immorally, the artist attempts to wrench from it some lasting elevation not subject to decay and disenchantment. His eyes, searching for naked truth primarily in order to sublimate inimitably the repulsive, learn to brood with fascination over stars reflected in puddles. The same eyes when exposed to the merciless objectivity of a mirror shrink with terror from the reflection of "a grotesque and ludicrous creature doomed to tearing human flesh to pieces... a huge carnivorous animal" encountered in the self. In such moments, "the voice of the nightingale" pursued threatens to be drowned by "a shrill voiced warbler" within.

And yet, if art for art's sake be not his sacred mission, then nothing remains that really matters. The road leading towards attainment and vision is arduous and strewn with pitfalls: "I am walking straight ahead on a hair, balancing above the two fatal abysses, lyricism and coarse vulgarity... I refuse to consider art a drainpipe for passions... a slightly more elegant substitute for gossip and unholy confidences... I want my narrative to proceed in cascades carrying the reader along amid the shaking of sentences and the foaming of metaphors... when I think what it could be like, I become dazzled I have been entrusted with such creation... I become terrified, I am seized with cramps and want to hide anywhere."

Fearfully aware of his mission, Flaubert joins forces with Gautier in assailing the "Shibboleth and sacramental term, utility." The maxim, ever to be aware of, remains: "there is nothing truly beautiful but that which can never be of any use whatsoever." Only the marvel of a Greek torso may induce a true prayer of worship, and one line of Theocritus can be more intoxicating than the most precious memories of love. The pursuit of a goal free of

purpose and of all moral considerations leads Flaubert to "those rare days of my life passed completely in illusion from beginning to end." They remain the pillars of his faith in "aesthetic mysticism," as he once chose to call it.

At the same time, he does not fail to discern the specter of insanity always hovering close to his inspirational muse. Art demands almost inhuman concentration when her disciple attempts to bind the highest moments of the fleeting phenomena: "I am tormenting myself, scratching myself . . . I itch with sentences that never appear . . . I am trying to be impeccable, to follow a straight geometrical line, no lyricism, no observations . . . not a single flabby sentence . . . personality of the author absent. I am like a man playing the piano with leaden balls attached to his fingers." "I am devoured by metaphors as by vermin. Where is the line of demarcation between inspiration and madness, between the stupidity of ecstasy? Who can tell me that I will not eventually be losing my mind and be treated like a rake screaming and raging under the medical spurts of ice cold water?"

Confessions like these belong to the idiom of many great artists, just as his glowing reports on the hours of "divine madness" in which he felt "a soul of fire" eloquently contribute to man's testimonies of the moments of vision: "I have had marvellous intimations and intuitions, flashes of untranslatable ideas . . . I had to get up and look for my handkerchief, tears were streaming down my face. In poetic vision you lose your bearings, there is joy: something comes into you, sentences are rushing into your head. I have had glimpses in the glow of enthusiasm that made me thrill from head to foot. A state of mind superior to life itself—in which happiness appears completely superfluous. I feel transplanted, drunk with my own thoughts as though a hot gust of perfume were being wafted to me through some inner passage way."

It is in such hours that he envisages new means of expression and actually anticipates basic problems of modern art: "... inflamed against myself, I uproot man with two hands, two hands filled with strength and pride . . . what I should like to do is to write a book on nothing, a book without any attachments to externals but living and sustained by the in-

ternal force of its beautiful style . . . just as our earth hangs in nothingness, held by nothing . . . a book that would not have any specific subject, or where at least the subject would be unnoticeable, if this could be done."

Flaubert has contributed to the most beautiful passages in French literature. His fate was the outsider's struggle in an alienated world. His work may be summed up in Malraux's reflection: "All art is a protest against life's limitations."

Society. An examination of the pillars of society leads to analyses and pronouncements of "the secluded sphinx of the north." Epithets ranging from "gloomy ghoul" to "northern sage" betray that something essential has been brought to light by Ibsen. "Zola is going down in the human sewer to take a swim; I am going down there to clean it up" became the ambitious motto of the playwright in his uncomprising period. Both Don Quixote and Alceste had attempted to improve mankind and found themselves attacking windmills. Fleeing into the desert contempt-stricken or emerging from it with a couched lance are possibilities of coping with an unacceptable society; projecting its unsolved calamities in realistic problem dramas is another approach. Ibsen's final question mark is a relief from heavily coated truths of the past. The thesis for thought has convincingly replaced the catharsis in his "lost generation."

A discussion of *The Doll's House* should be preceded by a brief historical survey of the social lot of the non-aristocratic woman in successive periods of stagnation: pagan prejudice and superstition; deprecation, worship, witchcraft, and minnesinging in medieval times; the later spirit of *rabelaiserie* versus neo-Platonic reverie of the Renaissance. Whatever other arguments may have been launched in more modern history from the rock of man's pride and prejudice, there remained either the halo of Dulcinea or the servitude of Margareth, but rarely a combination of both.

Ibsen's Nora, having lightheartedly forged a signature in a moment of need, is used by a blackmailer for extortion against her socially upcoming husband. Conflicting orientations and crises succeeding the happy days of building castles must reveal to husband and wife

what stormproof bonds there may be. Helmer perceiving the cause of potential social bankruptcy in the thoughtless action of his former "sweet little singing bird" rises to the full height of pontifical finality when his *summum bonum* is at stake: "... miserable creature—what have you done? ... you have destroyed all my happiness. You have ruined all my future ... the matter must be hushed up at any price ... it must appear as if everything between us were just as before—but naturally only in the eyes of the world ... all that concerns us is to save the remains, the fragments, the appearance. ..." It is the same voice that had wished "the threat of some great danger" before, in order to be able to prove the male readiness for sacrificial love.

The slow metamorphosis of a gay and enticing doll into a panic-stricken squirrel confusedly hoping for "the most wonderful thing to happen" is persuasively drawn by Ibsen. Even as resolute champion of the female cause finally walking out on former husband, children, religion, law, and conscience, Nora receives the approval of a good many readers. More impressive, however, than the door ultimately slammed on an outmoded concept of marriage remain the basic pleas of two defendants: Helmer: "... no man would ever sacrifice his honor for the one he loves." Nora: "It is a thing hundreds of thousands of women have done." Ibsen's thesis has not lost the punch of applicability.

Turning to *An Enemy of the People*, the reader expects to follow the adventures of another lovable Don Quixote attacking single-handedly the combined forces of an unholy brotherhood. At first sight, Dr. Stockmann, the "fighter for truth" in Sunday trousers, appears indeed like a ray of hope amidst a society blinded by prejudice and propelled by self-interest. Unfortunately, this first impression has caused one-sided, idealizing interpretations of the doctor. The spectator following closely his speeches and actions finds it more and more difficult, if not impossible, to identify himself with "the strongest man" at work.

Dr. Stockmann's basic personality is determined by his naivete, bluntness, and self-righteousness. His eyes envisaging the "liberal-minded, independent press to lead the way"

cannot discern two fawning, money and power greedy editors ready to jump on any bandwagon promising revolution. His optimistic faith in "the newly awakened lion hearted people's" readiness and impatience to rally behind the great cause painfully reveals his complete lack of insight in human nature, just as his brushing aside of all precautionary measures ("the revolution will run off smoothly, quite smoothly ...") betrays the ignorance of a hermit just returned to civilization.

Apart from these disqualifying aspects, a look at his predominantly selfish parts hurts even more: Stockmann has not a single word of sympathy for the ruin of his town's investments. On the contrary: not only does his discovery offer the long expected chance of revenging himself upon his brother; it likewise may mean for him an increase of salary, perhaps "an honorary banquet with demonstrations." A report to the press describing in "sledgehammer language" the "poisonous, whitened sepulchre of the baths" was completed a week before scientific confirmation of his suspicions arrives. Then the news is immediately announced to press agents and leaks out to cause a general confusion. He makes no attempt to discuss the fatal matter courteously and discreetly with the bath committee, but prefers the role of self-imposed martyrdom and defiance before all means have been exhausted, both of convincing his brother and of examining carefully all possible remedies to prevent the town's financial disaster. The same man who decries as "a piece of trickery" all attempts at "patching and tinkering at the water pipes of the pesthouse" when the town's prosperity is at stake changes his mind and recommends searching for "prophylactics" and "antidotes" when his wife's inheritance becomes tied up with the baths. Bent on revolution and seizure of power in the second part of the drama, Stockmann enjoys the illusion of victory when he usurps the mayor's hat and staff of office, just as he feels entitled later on to assume spiritual authority: "I am not so forgiving as a certain Person; I do not say 'I forgive ye, for ye know not what ye do.'"

The final speech of the accused evangelist of truth rolls on relentlessly like the "indictments" of his demagogical successors in history: "I

can't stand leading men at any price: they are like billy goats in a young plantation, doing mischief everywhere . . . can you imagine it is right that the stupid folk of the compact majority should govern the clever ones? . . . there is the foul lie that the common folk, the ignorant and incomplete men of the community should have the same right to pronounce judgment . . . and to govern as the isolated and intellectually superior personalities . . . there is a tremendous difference between poodle men and cur men . . . I am in the right, I and a few other scattered individuals, the minority is always right . . . a normally constituted truth lives, let us say, as a rule seventeen or eighteen years or, at most, twenty years, seldom longer. But truths as aged as that are always worn frightfully thin . . . what does the construction of a community matter, if it lives on lies! It ought to be razed to the ground, I tell you! All who live by lies ought to be exterminated like vermin!"

Dr. Stockmann offers no acceptable thesis for the improvement of mankind except for a few shrewd comments on conventional insincerities which will always exist in social intercourse. To cope successfully with the basic irrationality of the human animal, a leader would need sympathy, diplomacy, understanding, persuasion, and a willingness to take rebuff, none of which he has. This interpretation does not intend to disparage the doctor's courage and zest, nor do I want to belittle the intrigues machinated against him by "the puny, narrow-chested, short-winded crew." Repulsively and viciously though his brother is acting as burgo-master, the government led by Dr. Stockmann would be in even less responsible hands: the man celebrating his strength for standing alone found imitators to rule and ruin.

Ibsen had taken too close a look at the questionable basis of martyrdom in life and in his previous plays to allow himself a primarily heroic drawing of Dr. Stockmann, no matter how popular the doctor's case initially may have been to him. "Living," he once wrote, "means warring with fiends which invade the brain and the heart; writing means to preside as judge over the self." In this fanatic quest of sincerity, Ibsen came to resign himself slowly to the incurability of "a wounded humanity,"

as dramatized in his later play *The Wild Duck*. Here, robbing man of his illusions becomes tantamount to robbing him of his most precious possessions. The play ends in a negative thesis: "Life would be quite tolerable, after all, if only we could be rid of the confounded duns that keep on pestering us, in our poverty, with the claims of the ideal." Its positive version is heard in the timid voice of Mr. Aslaksen: ". . . but not violently, doctor . . . proceed with moderation, or you will do nothing with them. You may take my advice; I have gathered my experience in the school of life."

Science. The new "scientific" generation finds leadership on the stage in Strindberg who proclaims as false all past drama, lock and barrel: "The word 'character' . . . originally, I suppose, signified the dominant characteristic of the soul-complex, and was confused with 'temperament.' Afterwards it became the middle-class expression for the automaton . . . on stage he came to signify a gentleman who was fixed and finished: one who invariably came on stage drunk, jesting, or mournful . . . who had adapted himself to some definite role in life. An individual who, in fact, had ceased to grow—was called a 'character'; while the man who continued his development, the skilful navigator of life's river who does not sail with sheets set fast, but veers before the wind to luff again was called 'characterless.' "

In the name of "the naturalists who know the richness of the soul-complex and recognize that 'vice' has a reverse side very much like virtue," this old concept of "character" has to be emptied of its pretentious meaning and is to be invested with a new intuitive content: "I have pictured my figures as more vacillating, as riven asunder, a blend of the old and the new; my characters are conglomerations of past and present stages of civilization; they are excerpts from books and newspapers, scraps of humanity, pieces torn from festive garments which have become rags, just as the soul itself is a piece of patchwork." The new and ambitious program of the Zola laboratories echoes in unequivocal polemics in his preface to *Lady Julie*: "Our inquisitive souls are not content with seeing a thing happen; they must also know how it happens. What we want to see is the wires, the machinery; we want to examine

the box with the false bottom, to handle the magic ring and find the joint, to have a look at the cards and see how they are marked."

The wires detected lead to the iron grip of hereditary forces and to the fangs of the octopus environment; the magic ring discloses a central joint called sex, a devilish instinct which makes man squirm with pain; the cards are marked with the script of determinism.

Lady Julie who makes her fiance jump over a riding whip represents "the new half-woman: a type that is thrusting itself forward, that sells itself nowadays for power, for titles, for distinctions, for diplomas as it used to sell itself formerly for money."

Strindberg supplies a prefatory list of the wheels of the machinery that must make her moral downfall and suicide appear inevitable: "... instincts ... faulty upbringing ... enchantment of Midsummer Eve ... absence of the father ... love of animals ... an exciting dance ... aphrodisiac flowers ... chance meeting with the unattainable male ... a lonely room at night ..." etc. The playwright thus presumes scientific competence in providing all discernible motives, as compared with the "spectator who commonly selects the one which his own intellect finds the easiest to grasp, or the one which brings most credit to his powers of discernment." The goal would be ultimate achievement of Taine's pioneering postulate: "No matter if the facts be physical or moral, they all have their causes; there is a cause for ambition, for courage, for truth, as there is for digestion, for muscular movement, for animal heat. Vice and virtue are products, like vitriol and sugar; and every complex phenomenon has its springs from other more simple phenomena on which it hangs. Let us then seek the simple phenomena for moral qualities, as we seek them for physical qualities."

The later Strindberg came to realize that man cannot be treated like a biological pawn, and that the strange reality of human life will not surrender the secrets of its nature to categories of definable causality. The futility of Zola's "scientific method of documentation applied to letters" is shown in Strindberg's *Confessions of a Fool*, fretting with violence against the nonfulfillment of his "dream of fair women." His "objective" pen was driven by an in-

tense hatred for the female sex with whom, throughout his repeated marriages, he found himself "in an embattled position of two spirits destined to destroy each other in the ineffectual endeavor to be one." *Lady Julie* reveals primarily a disillusioned writer persuading himself "to find the joys of life in its tense and cruel struggles." Claiming to have encountered the devil when searching for the divine in woman, Strindberg remains the misogynist par excellence staring at his broken test-tubes and nourishing his quintessence: "Why should life not be intolerable?" The same hand which had proudly written: "... the naturalists have abolished God ..." is clasping the Bible at the end of the woeful journey: "Now everything is blotted out; here is to be found the only true expression."

Religion. Bielinsky's cry "... you want to eat, where we have not yet been able to prove the existence of God?" penetrates to the core of the Dostoevsky drama. The reader feels compelled to participate, whether he wills it or not. It is significant that Tolstoi once condemned Shakespeare for "never having asked himself seriously the question what man may be alive for." Dostoevsky cannot ask any other question: the merciless clarity of truth becomes a matter of life and death. Life is a sentence to search for its meaning. The demands of beauty are delegated to the artists.

Arguments pro and contra the validity of faith had been amply provided by philosophic schools of the western world. Dostoevsky has not much use for them: "philosophy easily conquers the evils of the past and the future, but succumbs to those of the present" is an old maxim diagnosing his basic attitude toward the philosophers. Reason cannot point the road to clarity and wisdom, because its meaning remains obscure to man and its origin is wrapped in mystery.

Logical thought processes can approach those objects only which display a consistent nature. And all thinking means suffering: there are many truths, but no one truth. The desperate searcher vacillating between religious ecstasy and suicidal despair seeks to gain insights and answers from a new totality of intuitive perceptions of which thought is but one part. Dostoevsky's final position in the conflict be-

tween rational skepsis and the power of faith, so divergently interpreted, should not be of prime importance. His twofold citizenship in intellect and vision provides an authentic picture of human dichotomy. Significantly, *The Brothers Karamazov* remained a fragment of a great confession. Alyosha and Ivan on opposite brinks of the dividing chasm are equally persuasive as messengers of verities to an unbiased listener. Dostoevsky's greatness lies in demonstrating the appeal of mutually excluding convictions, thus projecting modern man's dilemma.

In listening to Ivan it is important to distinguish despair rather than Voltairean mockery in the voice of a questioner expecting no answer: "What if at the bottom of an incomprehensible reality there were merely a volcanic mass erupting in billions of dubious phantoms? If God be nothing but a freely invented, fictitious personality to cover up the void underlying this enterprise they call 'existence' if there really were a meaning transcending the phenomenal, how could this possibly matter to me if accessible only outside my human domain? Could it ever be possible to live without any appeal whatever? Where could an unhinged world ever look for a lever? May I hope that one day I shall be able to pierce the fog of doubt and contradiction without having subjugated my truest self to the inviting rigor and narrowness of dogma?" A silent universe being the only answer to such queries, Ivan's concern must be how to live with an insatiable thirst. Between the far-off divine and human suffering there remain clouds of tension never to be dispelled. Man facing his doom finds release in a credo of defiance: "... is there in the whole world a being who would have the right to forgive? It is not God that I don't accept, Alyosha, only I most respectfully return Him his ticket. . . ." It is always easy to be logical, but almost impossible to be so to the bitter end. Ivan's insanity born from an absurd creation stands at the end of faultless syllogisms which are constantly threatened by the anticipation of two seconds in paradise.

Rational cognition in most of Dostoevsky's leading personages is only part of a much deeper awareness of the very nature of life. Thought is sunk in an intuitive knowing of its limitations

and inapplicability: "... the more ignorant one is, the closer one is to reality, the clearer one is. Ignorance is brief and artless, while intelligence wriggles and hides itself. Intelligence is a knave. . . ." It may subserve anything. Mere thinkers cheapen life.

In constructing the tale of the Grand Inquisitor, Ivan emphasizes the forgiving kiss of Christ as much as he does the impossibility of the message of the cross. A pain-laden indictment is followed by an acquittal, both incomprehensible and convincing. It took Dostoevsky three weeks to pour out the pangs of doubt and rebellion of his Ivan self; he needed months of labor to persuade himself of his Alyosha parts. When thought speculating on thought can no longer be thought and faith is embedded in the incredible alone, a *credo quia absurdum* remains the only bridge of hope between mind and spirit. Expulsion into estrangement *must* lead to an incomprehensible return home. It is the paradoxical *sine qua non* of a new categoric imperative, voiced in the prayer of the streetwalker Marmeladov: "... and He will hold out His hands to us and we shall fall down before Him . . . and we shall weep . . . and we shall understand all things! Then we shall understand all! . . . and all will understand . . . Lord, Thy kingdom come!" A tragic generation living in "the cruel century" needs the faith of little children, the innocence of both Alyosha and the prostitute Sonya. When philosophic deduction, riddled with syllogistic sophistry, will always fail, an insight derived from all fibers of being explodes into life, sweeping aside the crutches of intelligence.

Alyosha, believing in order to understand and relying on divine truth, even though it does not correspond to rational categories, is granted the knowledge of vision withheld from Ivan's mind, lost in "devil-ridden chaos": "The silence of the earth seemed to melt into the silence of the heavens. The mystery of the earth was one with the mystery of the stars . . . Alyosha stood, gazed, and suddenly threw himself down on the earth. He did not know why he embraced it. He could not have told why he longed so irresistibly to kiss it, to kiss it all . . . in his rapture he was weeping even over those stars which were shining to him from the abyss of space and he was not ashamed of that ecstasy. There

seemed to be threads from all those innumerable worlds of God, liking his soul to them, and it was trembling all over in contact with other worlds . . . with every instant he felt clearly and, as it were, tangibly that something firm and unshakable as that vault of heaven had entered his soul . . . he had fallen on the earth a weak boy, but he rose up a resolute champion . . . 'some one visited my soul in that hour,' he used to say afterwards, with implicit faith in his words."

The Age of Anxiety has turned to Pascal, Kierkegaard, and Dostoevsky: the anguish of the latter's alternatives expresses more than most comfort-coated assurances of the past. Like his French ancestor he is willing to affirm that "religion never pretends to clarify the mystery of man. It confirms and deepens this mystery." And he keeps struggling to agree with Pascal: "... without this mystery, the most incomprehensible of all, we are incomprehensible to ourselves. The knot of our condition takes its twists and turns in this abyss; so that man is more inconceivable without this mystery, than this mystery is inconceivable to man."

Mysticism. "He who seeks does not find, but he who does not seek shall be found" is Kafka's paradoxical appraisal of man in quest of himself in a world without issue. The searcher finding himself enmeshed in a tissue of potential delusions will attempt to establish a meaning by committing the self to "reliable" orbits of human aspirations. But this is fraught with danger: "Two tasks at the threshold of life: to narrow your circle more and more and constantly to make sure that you are not hiding somewhere outside it." Kafka's eyes scrutinizing man find him hiding either inside or outside the orbit which he assigned to himself or let himself be assigned to. Never sure of the validity and sense of any of his doings, man escapes into no matter what intoxicating activities in order to kill the specters of time and inactivity. "Life is a constant distraction that does not even allow for any reflection as to what it distracts from." Man's doom is that he is not free not to be free: he is sentenced to exercise constantly his freedom of moral and ethical choice in a world where everything is given and nothing really explained, where

everything happens and nothing really seems to matter. Not wanting to admit that life thus resembles "a train which has met with an accident in the middle of a dark tunnel where both the beginning and the end are not even certainties," man reconciles himself to his fate by lighting guiding torches, such as virtue, love, and knowledge. But their light is fleeting and fails to penetrate the darkness on either side; no human candle can secure lucidity.

"Virtue is in a certain sense disconsolate" because it erects barriers around the Tree of Life, and "we are sinful not only because we have eaten of the Tree of Knowledge but also because we have not yet eaten of the Tree of Life." Kafka cannot rid himself of the feeling that "the state in which we are is sinful, irrespective of guilt . . . if man wants to get down to earth, he is choked by a heavenly chain, if he wants to get into heaven he is choked by an earthly one." Any attempt to plunge into life leaves the bitter awareness that "it begins with your having tried to stuff your mouth, much to its surprise, not with food but with a bundle of as many daggers as it could possibly hold."

Then there is love, a shy dream in a dark corner and a cruel struggle with the self: "I love her and cannot talk to her, I lie in wait for her in order not to meet her." It appears to him as though armed men, guarding him against her and her against him, keep their lances pointed: any advance will inflict wounds. The cleavage between the dream and its reality is insurmountable. Behind the seductive smile there stares the face of an iron law: "Woman or, perhaps more precisely put, marriage is the representative of life with which you are meant to come to terms." The struggle is never terminated; the terms are never fully known; the armour must be solid.

There is knowledge claiming to have found new roads through the darkness: man in awe at the progress made does not realize that "he has too much mind, going even where there are no roads." The mind tyrannized by an obsession for analysis will always come to a baffled halt before the vast web of cruelty involving all living creatures.

Matters too much discussed, too much explained, and yet not solved lead to an encounter

with nothingness: "Can you know anything but illusion? If ever illusion were destroyed, you could not look back in that direction: you would turn into a pillar of salt."

When nothing is left that may stand erect, and life "like a tormenting old giant keeps sprawling" over man threatening to choke him, there remains but a prayer of despair directed to a "Central Control Authority" which allows its creatures to suffer without understanding. The praying man waiting for an answer hears but "the hum of countless children's voices . . . the echo rather of voices singing at an infinite distance," and he resigns himself to the inevitable: ". . . there is no fixed connection . . . no central exchange that transmits our calls further." The question arises, how man could have ever believed that he could question. What else is his life but waiting in an ante-chamber? "Somehow you live somewhere, but just long enough to realize that this somewhere is nowhere, because you never get anywhere." The soul searching for grace after an unwanted and yet weirdly fascinating look into chaos feels that "the point of no return is constantly reached and lost again." Life having thus revealed itself a useless passion, he does not hesitate to confess: "I have spent my days resisting the desire to end them."

Again and again Kafka will turn to the message of the cross in order to find there what an unhinged world cannot offer. But the hands groping for hope cannot help dissecting its message: "We are separated from God on two sides: the Fall separates us from Him, and the Tree of Life separates Him from us . . . Christ suffered for mankind, and mankind must suffer for Christ." A heavenly life being inconceivable to an earthly man, it appears that "the expulsion from Paradise was in one sense a piece of good fortune, for if we had not been expelled, Paradise would have had to be destroyed." The crucial and unanswerable question remains whether the uncanny power of faith may not simply be rooted in man's inability not to believe. Beyond doubt, faith does offer the only possibility of perfect happiness. But there are always strings attached to this commitment: ". . . believing in the indestructible element in oneself and not striving toward comprehending it." This requirement he cannot meet: the proc-

ess of intellection cannot be stopped by suppressing its imperatives.

And yet, only a small part of Kafka is summed up in this brief survey of his doubts. His truest self is on a pilgrimage to an unknown God and burning with desires for the eternal. When arguments carried faultlessly to the confines of human thought inevitably lead *ad absurdum*, they are thereby indicating their futility. The eyes observing the ever fluxional kaleidoscope of reality must forget the intelligible surface it pretends to have and seek to intuit its essence. It is here where Kafka reveals his genuine self a mystic, incessantly attempting to grasp a higher sense of being by descending below its phenomenal surface. Consciousness lost in meditation of the created allows the welling up of strange and incoherent impressions which assume the forms of distorted or even obscure symbols on paper.

The thoughtful reader cannot help feeling that every line is packed with a significance which does not lend itself to the clipping shears of "definition" and which may be approached by the vehicle of metaphoric and symbolic projection only. A substratal bedrock of things seems to be emerging from a sphere unknown before. Something momentous, only dimly sensed before, threatens to impose itself on a view of life primarily oriented by what can be explained and confidently mapped out. Recoiling from the incongruous patterns of his vision, Kafka loses himself in desperate nostalgia for mystic communion with the divine: ". . . the land surveyor begs the Director to grant him a personal interview; he accepts in advance any conditions that may be attached to the permission to do this."

A modern Parsifal of anguish and despair unable to reach the Castle of the Holy Grail finds himself in a dark cathedral resounding with the cryptic message of its high priest: "You need not accept everything as true, you must only accept it as necessary . . . you must leave now." The Tree of Life belongs to a truth of eternity never to be grasped by human frailty unless granted in a flash of mystic certitude. The contours of the castle remain both promissory and illusory, tangible and visionary. Scarce moments of insight revealed teach that it is unattainable in life. The soul left

hearkening to the endless flow of time clings to a faint glimmer of hope: "... one asks to be moved from the old cell, which one hates, to a new one which one has yet to hate. In this there is also a remnant of belief that during the move the master will chance to come along the corridor, look at the prisoner and say: 'This man is not to be locked up again. He is to come to me.'"

Morality. Thomas Mann had left it vague: "The realm of the moral is broad, it embraces the immoral." Hemingway did not leave it vague: "What is moral is what you feel good after." André Gide supplies the missing halo: "I shall teach you, Nathanael, that all things are divinely natural." The advocate of lost causes and voices which society seeks to stifle employs a classical idiom to strengthen the punch of his moral remedies: "... not to subdue or subjugate any of the gods of instincts, and to keep the inner Olympus in equilibrium." Branding prejudices as the props of civilization and crusading for "l'être authentique," he endeavors to squeeze the new gospel of Dionysos into a palatable, non-heretic formula: "Follow your slope provided it leads upward," is to be the sibyllic version. There are not many questions about the slope; the hitch remains the upward. With André Gide it is not quite "the eternally feminine that leads upward and on."

Fortunately, the "downward" in man can be more easily detected and exhibited in fireworks of indictments. The modern pioneer's "écrasons l'infâme" leaves an even more bewildering "chaos of clear ideas." Man, completely penetrated by his façade, makes Gide "lean with fearful attraction over the depths of each creature's possibilities and weep for all that lies atrophied under the heavy lid of custom and morality."

Conventional virtue causes most of the grief, because it stares at man with the face of an "implacable Prosperine." The non-Olympian goddess fully deserves her low lot: "... I think the most sincere thing about me is a horror, a hatred of everything people call virtue." Then there is religion adding weight to the heavy lid. The luring of spiritual repose produce "the true hypocrite who ceases to perceive his deception, the one who lies with sincerity ... the deeper a soul plunges into religious devotions,

the more it loses all sense of reality ... I am amazed at the coils of falsehood in which devout persons take delight ... God sends temptations which he knows we shan't be able to resist, and when we do resist he revenges himself still worse."

The latter is one of Gide's favorite arguments to explain his "hour of the great disgust" with most past reasons and virtues. It was experienced with an intensity directly proportionate to the severity of his upbringing. The resultant lifelong concern to sever his pre-social and pre-moral self from counterfeited layers of convention has been perhaps an heroic attempt, if not attempted herosim.

In the astonishing variety of his writing, Gide has of course left any number of statements and professions either modifying or even contradicting the customary tenor of his attacks on fraudulence in reigning values. Seen from the vantage point of poetic introspection, this should by no means detract from the message: "The consistent individual is like a barren rock, unfit for further cultivation." Inconsistency thus raised to a new virtue will not yield to a barren aggressor and cultivate, in potential or actual form, limitless heterogenous, if irreconcilable, selves: "I have no interest in my opinion. I am no longer some one but several ... my heart beats only through sympathy ... this is what makes any discussion so difficult for me: I immediately abandon my point of view. As soon as I make any statement about myself, the opposite immediately appears so much more true ... this is the key to my character and work: the critic who fails to grasp this will botch the job."

Having thus baffled his pursuers by identifying himself a Proteus not restricted to ordinary human individuation and thereby defying seizure, Gide suggests ways of comprehending him: "... he is attached to nothing, but nothing is more attractive than his elusiveness ... he takes the shape of what he loves, and if you want to understand him you must love him." Not everybody will be able to develop such feelings for a man who denied the body its contributions in the worship of heterosexual love. The average student, agreeing that not much time need be wasted on the man's sick *Corydon* parts, does not fail to respond favor-

ably to his challenge of man's sincerity in his other works: "... whoever really loves abandons all sincerity ... it appears so much better to be hated for what one is than to be loved for what one is not ... I am never anything but what I think myself, and this varies so incessantly ... one is so much occupied with seeming that one ends by not knowing what one really is ... whatever I say or do, there is always one part of myself which stays behind and watches the other part compromise itself ... when one is divided that way, how is it possible to be sincere? I have got to the point of ceasing to understand what the word means ... if I were certain of what is best in myself, I might develop that rather than the rest; but I can't even find out what is best in myself."

When Gide is certain of what is best and what must lead upward, he promulgates man's deliverance from the constraints of moral fear. Loving life more than its hidden meaning then becomes a new moral law held out against "all the phantoms constructed by the human mind." The people that count are "those that launch out on the unknown seas." He admires them because "the call to valor is not to know one's parents and to resemble none but the self." How the defiant pioneer's self may be sure of its authenticity remains doubtful. But he is sure that the animals in man when finally released from their bondage "will make the darkness blaze with a new light."

A call to arms against pharisaism and false opprobrium would greatly appeal if a better cause could be clearly enunciated. In listening to Gide, one cannot help remembering Bernard's perplexed confession in *The Counterfeiters*: "... 'great things to do,' he repeats to himself, 'if only he knew what they were.'"

Unquestionably, Gide has most poignantly drawn the existentialist projection of man, an uprooted being drifting at random in a world bare of meaning. His revolt against bygone clichés and the spirit of conformity has certainly induced many a reader to work at carving out a more individual code of values. His analysis is trenchant, his ideas are prolific, his versatility and skill as experimental writer are remarkable. For these and other reasons his admirers have celebrated him a liberator and pointed to the variety of his emphases and in-

fluences. To other commentators he has remained primarily a nimble juggler of propositions and truisms whose power of subtle and devious manipulation is unexcelled.

Gide exhibits his most typical self when he enjoys the welter of life's unlimited possibilities: "Striving toward a goal? No, rather go forward ... it is better to accept life without a rule than to accept a rule from any one else ... of almost all the rules of life it may be said that it would be wiser to take the opposite course than to follow them."

He becomes most convincing in the more sober and reflective hours of his "être authentique:" "... my mind is so constructed that problems keep steadier when they are standing on their heads. I was not satisfied to emancipate myself from the rule; I aimed to legitimize my frenzy, to justify my folly ... all those heroes I have hewn out of my own flesh lack this one thing—the modicum of common sense. I have never been able to come to terms with my thirst ... the charming thing about my maxims is that they are equally the key to heaven as to hell."

* * *

To conclude, I have not dealt with the strictly comparative part of the course, the tracing of influences, contrasts with "peers" etc.: the more one delves into the personality of a great writer, the fewer features are left allowing comparisons. Naturally, there is nothing which could not be compared with something.

I think that one of our major objectives should be the forming of an undergraduate, averse to both optimistic constructions and a fashionable "right in the middle of nowhere," who learned through literature the meaning of an ancient wisdom: "... the unexamined life is not worth living." This may involve him in a perturbing encounter with the chaotic: if this shatters the foundation of an affirmative philosophy, it probably was not worth much in the first place. If it reasserts itself, so much the better for having stood the test of challenge. Flaubert once remarked that the worth of a book should be judged by "the strength of the punches it gives and the time it takes you to recover from them."

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Suggestions on Teaching German Conversation

TEMPORA mutantur! Yes, times change. In October 1943 the *Modern Language Journal* published an article by me entitled: "A Method of Teaching German Conversation." In that article I described the evolution and methodology of my course in conversational German. I emphasized the value of using pictures as the subject material for such a course, and listed the ones which I employed. I discussed the nature of the essays which the students were required to write, the use of *Realia*, the reproduction of anecdotes, the paraphrasing of poems, the retelling of entire stories. I pointed out the universality of the methodology, making it applicable for teaching students to speak and write virtually any modern language. Suggested testing procedures concluded the presentation.

Now, after a lapse of several years, I am once again teaching German conversation and composition, and am employing a number of different and, I trust, improved devices for imparting to students some capability in speaking German and increased mastery in writing it. Reflecting the technological advances of the present day, a number of these devices depend on sound-reproducing machines.

The broad purposes of the new course may be summarized as follows:

- (1) To expand speaking ability with special emphasis on colloquial usage and idiomatic expression.
- (2) To build up a large aural recognition vocabulary, i.e., to develop listening comprehension to a high degree.
- (3) To inculcate a small, but useful active vocabulary for writing purposes.
- (4) To bring about an understanding of the structural differences between the two tongues.
- (5) To enhance the student's knowledge of the foreign culture as a means of achieving a better understanding of a foreign people.
- (6) To broaden general comprehension of present-day literary, economic, social and intellectual movements in Germany.

Now for the practical application of these principles. Still convinced of the value of pictures as basic material for conversational prac-

tice, I use *A Practical Vocabulary for German Conversation and Composition*, published by The Thrift Press. This booklet contains fifteen pictures on the following subjects: City; Country; Home; Body, Doctor, Diseases; Wearing Apparel; Eating and Drinking; Family and Society; Traffic and Transportation; Economic Life; Government and Politics; School and Instruction; Arts and Sciences; Religion and Morals; Nature and Universe; Sports and Play. On the page facing each picture is a vocabulary list pertinent to it comprising nouns, adjectives and verbs. The nouns are numbered to correspond with the objects in the picture. For an assignment, each student prepares ten *Fragen* on a picture, which he poses, in varying sequence, to the members of the class. The instructor intersperses pertinent questions, and supplements the *Fragen* of the students. Sometimes a composition based on the subject matter of the picture is corrected, and returned; sometimes a test is held on it.

Every student subscribes to the *Jugendpost*, which is published eight times a year as a supplement to the *Rochester Abendpost*. It carries a series of articles about great German artists, writers, composers, inventors, explorers (generally on significant anniversaries), as well as on historical events, or geographical matters. In the first number or two, the instructor poses *Fragen* on two or three articles, which can be answered with little variation from the text. In the third and fourth issues each student prepares similar questions based upon one of the articles and asks them at his discretion throughout the class. In the final issues each student carefully studies one article and narrates the contents thereof to the class. At some point a test is given on the material of the *Jugendpost* with the primary emphasis on idiomatic, colloquial language, secondary stress being put on the artistic, literary or cultural content of the articles.

It is axiomatic that students in a conversa-

tion class should hear a number of different voices, including female ones. Appropriate phonograph records help to solve this problem. Some of these which I have used to advantage are as follows:

PRONOUNCE IT CORRECTLY IN GERMAN, issued by Dover Publications. Ten minutes of spoken German on an LP record (33 $\frac{1}{3}$ RPM). Useful every-day expressions.

Recordings designed to accompany Rehder and Twaddell's *German*, issued by Henry Holt & Co. Five recordings on a variety of subjects, spoken by six native speakers (four men, two women), standard speed (78 RPM).

LUSTIGES DEUTSCH. Seven humorous anecdotes from the book *Lustiges Deutsch*, published by F. S. Crofts & Co., spoken by Professor Erich Funke (78 RPM).

CIRCLING THE GLOBE WITH SPEECH, issued by Wilmac Recorders. Six young native German students (three male, three female) discuss their lives, interests, and environment (12-inch, 33 $\frac{1}{3}$ RPM).

Other sets of recordings that could be used are the **LINGUAPHONE CONVERSATIONAL COURSE**, Holt's **SPOKEN GERMAN**, and Funk and Wagnalls' **LANGUAGE PHONE METHOD**. Professor Erich Funke has prepared a number of recordings of lyric poems and ballads, also **THE GERMAN SOUNDS FOR SINGERS**, as well as **MODEL PRONUNCIATION OF FAMOUS LIEDER**, all of which should prove useful. Recordings similar to those mentioned above are available in most modern languages taught in our schools and colleges.

Some use is made of the tape recorder. For example, a colleague and the department secretary were pressed into service to record on tape a supposedly humorous radio program, complete with subject matter, station identification, and commercials. The recording was played twice. As a test, the class answered in writing twenty-five German questions based on the presentation. The meaning of unusual vocabulary words was given on the test paper. At least one session of the class should be recorded on tape and played back.

Variety is a *sine qua non* in a conversation

course if interest is to be maintained. This involves frequent shifting from one practice technique to another. Occasionally an anecdote was read to the class, questions posed on the content, then it was retold by a member of the group. One day everybody told a German joke, now and then I asked simple riddles. An elementary crossword puzzle may be worked out in class. Liveliness, spontaneity are important. A sense of accomplishment must be engendered.

At the beginning of the second semester, a conversational textbook should be introduced. I have used E. Funke, *Die Umgangssprache* with mutual satisfaction. Other promising ones are Holske, Meesen and Palmer, *Auf deutsch, bitttel*, and Rehder and Twaddell, *German*.

Instructions for utilizing these textbooks are to be found in the introductions. Meanwhile, the suggestions proposed above are to be continued, i.e., phonograph records and the tape recorder are to be employed, the *Jugendpost* is to be utilized as already described, compositions are to be written (in the form of essays, telephone conversations, letters, diary entries, radio skits, and the like), anecdotes are related, used as a basis for conversations, and retold by the students. Poems may be memorized or paraphrased. A student who has seen a play or an opera can be interrogated on the content of the production, the quality of the performance, the casting, reception by the audience, and his own subjective reaction. Sporting events, elections and other political or social activities can be debated, picnics and outings described, exciting events discussed.

Frequent opportunity must be afforded the students for preserving the hearing, speaking, and writing skills which they have acquired. Their deepening familiarity with cultural relativity will facilitate the transition to another medium of communication and a new intellectual outlook. The language sequence here outlined should develop in the students confidence in their verbal and written aptitudes in the language in question, as well as a sense of direct intercultural communication.

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References on Foreign Languages in the Elementary School

THE following list of references is provided for the guidance of persons who are planning a foreign language program in the elementary grades. The list includes significant books and articles presenting the philosophy, research, and experiences of those who have observed the language growth of children. Teachers' guides and resource materials developed by State and local curriculum committees and other professional groups are given for French, German, and Spanish—the languages most widely taught in this country. The movement to introduce such instruction early has had phenomenal growth, the number of communities offering a foreign language in the public elementary schools having increased by 300 per cent since 1952.

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Popular Records in Spanish Classes

IN THE last few years audio-visual material has been widely and increasingly used in the teaching of foreign languages and literatures. To use records of foreign folk- or popular songs in the classroom, particularly on the college level, however, may still seem to some high-brow linguists or traditionally minded teachers an excessive concession to poor students' taste or a sugar-coated bubble. Others may relegate records of popular music to the marginal sphere of time-filling devices and pre-holiday boosters only, rather than admit them into the holy of holies of the "real" classroom instruction. But a growing number of conscientious teachers now make use of popular recordings and an ever increasing number of language textbooks, for high schools and colleges alike, have introduced popular songs with or without the music. Unfortunately, usually the only help offered the student by textbooks is the translation of the more difficult words of a song. There is seldom an evaluation of the often rather hazy text of the song, its tune, or a note on its composer, its origin, its success, its recordings. Some "readers" occasionally furnish more information.

For a deeper understanding of Spanish and Latin American music and for a historical perspective the teacher will have to consult standard histories and bibliographies. For questions on composers and singers of popular hits the *Cancionero Picot* and its two supplements with eighty biographies and pictures of Hispanic composers and singers will often give adequate answers.¹

In the selection of songs the teacher may let himself be determined by different factors, such as the interests of the class, the textbook, his own taste, his knowledge, the things his class is doing or about to do, but the songs should always be easy enough so that they can be understood and sung by the whole class without difficulty. Sophisticated versions are to be avoided. Some songs, of course, like "Cielito lindo" must be included.

To build up or enlarge his repertory, the teacher may listen or encourage his students to listen to Spanish broadcasts of such stations as WHOM, WEVD, WBNX, WWRL of New York, which consist almost entirely of popular songs, to "Nights in Latin America" on the WQXR network, or to the "Pan American Party" of the Pan American Union on the ABC network. He may consult the catalogs of Spanish songs of recording companies, such as Victor, Columbia, and others. The "Annotated Selective List of Popular and Folk Popular Music" of the Pan American Union may prove very helpful.²

Sometimes the words of the song are in the textbook. But more often the teacher will have to find the text himself, which in the case of some recordings may turn out to be very difficult if not frustrating. Occasionally music and words of a single song are available in a music store or from a music publisher. Often the teacher will be helped by one of the reasonably priced booklets that contain music and words of Spanish songs and are available from well-known publishers of educational texts,³ by popular anthologies of music publishers, or by scholarly collections. Sometimes he will have to engage the help of a native student or colleague or ask a friendly instructor of another school or college who is interested in Spanish songs. The *Cancionero Picot* contains 523 popular songs and is followed by two supplements. Some record albums are provided with the text by the recording firm or by a store that sells them.

¹ The *Cancionero Picot* is available from Picot Laboratories Inc., Picot Building, Mount Vernon, New York. The Picot Laboratories have also published two smaller supplements in 1951 and 1953.

² G. Duran, *Recordings of Latin-American Songs and Dances*, 2nd ed., Washington, 1950.

³ *Canciones populares*, Ithaca, 1935; *Canciones de Navidad*, Ithaca, s. a.; *Canciones populares de España y de México*, Ithaca, 1941; *Aires favoritos*, Hastings on Hudson, 1945; Allena Luce, *Vamos a cantar*, Boston, 1946; *Cancionero popular mexicano*, Washington, 1950.

Whenever one uses a text furnished by a book, a recording firm, or a colleague, one will still have to listen carefully to the record before using it in class. The version of the record may vary slightly from the furnished text, may omit words and stanzas, or arrange them differently, may use different pronouns, different tenses, and the like. Sometimes entirely different versions of a song are on the market (*La cucaracha*, "La cumparsita").

Although there now is a wealth of good Spanish song records in this country, records of some songs which the teacher may justly consider important or charming, such as "*Adelita*," or "*Rancho alegre*," may not be available for a long time, or may have to be imported from a foreign source. There is, of course, always the alternative of having a native student or colleague who happens to have a good voice, record the particular song.

The songs can be presented in different ways. Two procedures are suggested. Every student is given a mimeographed sheet of songs. After a short introduction, a song is read by the teacher or by individual students, then possibly by the whole class. It is discussed, the linguistic difficulties and the cultural background are explained. The class then listens to the record. The teacher may now have to answer questions on some points of pronunciation or interpretation or on the singer or composer. The students then sing the song while the record is being played again.

When the song is very easy, both in language and melody, or when the melody is already known and time is very short, the class may forego the discussion and start singing immediately. The songs don't have to be relegated to the dying minutes of an exhausted class. Entire "units" can be and have been built around songs and even the final blessing of a battery of various quizzes can be bestowed upon them.

Certain groups of songs may require a special treatment. Some are already familiar to most students in an English version ("*Adiós muchachos*," "*Cielito lindo*," "*Granada*," "*Las alteñitas*," "*Quiéreme mucho*," "*La golondrina*," "*Perfidia*," "*Siboney*"). Others are Spanish versions of well-known American songs, such as ballads.⁴

Another group that is subject to a special

procedure are the religious songs. The Christmas songs of the different regions of Spain and Spanish America, so different in their tunes, rhythms, moods and topics, have a unique charm. They are well recorded, too.⁵ On the other hand, some of the well-liked carols sung in this country have been recorded in a Spanish version and although they lack much of the interest of the genuine Spanish group, they have, of course, kept much of their strong appeal in their new look.

The improvement of pronunciation is the chief aim of the use of records. Listening to a native and choral speaking need hardly be advertised to a language teacher. There are still more benefits to be derived from singing with a popular record. The ingratiating natural force of a catchy tune and rhythm is much more compelling than the recorded artificiality of a stilted textbook conversation or description. Songs are particularly useful in teaching elision since the student who does not use it will fall behind when singing. Advanced students will notice and possibly appreciate Mexican, Cuban, Argentinean and other peculiarities of speech. The occasional shifts of the stress on a usually unstressed syllable necessitated by the rhythm of the song are a negligible drawback.

The vocabulary of the popular songs is, as to be expected of popular writing, simple enough to be useful to students of Spanish. Exception must only be made in very few instances, where some local expressions are used. That songs can teach grammar may come as a surprise to some who think that songs and other "fads" are only suppressing or substituting grammar. Yet certain songs contain enough examples of a particular grammatical phenomenon to warrant their use as forerunners or

⁴ Compare "The Ballad Singer," an SMC record containing for instance the "Blue-Tail Fly." There are numerous Spanish versions of American songs, such as "*Yo te di mi corazón*" ("You are always in my heart"), "*Acierta el amor*" ("It's love, love"), some of which may also be obtainable on records. A recent release is "*América canta*," sung by Pedro Vargas, containing "*Humo en tus ojos*," "*Luna azul*" and other U. S. favorites (RCA Victor).

⁵ "Christmas Carols of Spain and Latin America," sung by the Orfeón Hispánico of the John Adams H. S. of Brooklyn, and "*Villancicos populares*," Spanish Music Center, 1291 Avenue of the Americas, N. Y. 19, N. Y.

examples of a grammatical explanation.⁶

Examples taken from songs are more easily remembered and therefore more useful as references for the individual student and for the class than those from indifferent stories and descriptions, artificial conversations or single sentences, specially constructed to make a grammatical point. To study, for instance, the informal command or to refer to it to the tune of "Las mañanitas" or "Cielito lindo" is not an easy escape from grammar but a shorter and pleasanter road to it.

The more advanced student will also appreciate the grammatical peculiarities of some songs, such as the use of *vos* and corresponding forms of the verb in Argentinean songs ("La comparsita"). For the beginner it will mean an addition of local flavor.

Songs and dances are a pleasant introduction to Hispanic culture. To many Americans it is the only aspect of "Latin" civilization they know about or care for. Singing and dancing are such an important part of Latin-American activity, entertainment and self-expression that in spite of traits of commercialism and cosmopolitanism, knowledge of some of the more popular rumbas, boleros, rancheras, tangos, etc., is almost imperative for the serious student of Hispanic civilization.

Some of the popular songs embody to such an extent the spirit of a country that they have almost become unofficial anthems, such as "La comparsita" of Argentina, or "Sandunga" of Tehuantepec. Some songs evoke images of cities ("Granada," "Canción de Buenos Aires," "Guadalajara," "Janitzio," Acapulco in "María Bonita"), interesting local customs ("Las mañanitas"), street vendors ("El manicero," "Pirulí," "Rica pulpa"), farmers ("Cuatro milpas") and revolutionaries ("La cucaracha").

In addition to teaching pronunciation, vocabulary, grammar and civilization, songs may also stimulate "free composition," if the writing of additional stanzas may be so called. "La cucaracha" and "Adelita," for instance, lend themselves easily to such parodies, challenging the students' imagination and wit.

The beneficial results of the use of popular songs are increased by the factor of repetition, so important in the study of a foreign language. Students are generally not enthusiastic about having to engage in frequent repetition, which they consider as boring drudgery rather than necessary drill. They will, however, sing popular songs which they like, again and again, and do it with pleasure, though without credit, outside of class. They may come out of a language class singing the song they have just learned while they seldom leave the classroom reciting parts of the lesson or conjugating an irregular verb that has left them spellbound.

Since quite a few students will sing the songs outside of the Spanish class and possibly years after they have learned them, the benefits of the use of popular records will outshine and outlast those of other classroom activities. Such popular songs may thus also become unobtrusive but effective recruiting agents for foreign language classes.

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⁶ Henry Mendeloff, "Grammar in Song and Verse," *Modern Language Journal*, XXXVII (1953), 208. See also Daniel Delkas, "French Popular Songs and the Study of Grammar," *French Review*, XXIV (1950), 149-153. See also "Canciones de navidad" (SMC), "Christmas in Spain" (Decca), and "In a Christmas Mood" (Period), sung by the Niños Cantores de Morelia.

* * *

"Every man thinks he understands his mother tongue, but precisely because it is his mother tongue he never grasps what a language is unless he has got outside his mother tongue by studying another language."

—ROBERT M. HUTCHINS

* * *

Stress the German-English Cognates!

IN HIS *Compendious German Grammar* (first published in 1869)¹ William Dwight Whitney wrote: "It is the proper duty of a German-English dictionary to point out in detail the English words which are to be regarded as identical, or of kindred elements, with German words (a duty sought to be fulfilled in the vocabulary of the author's 'German Reader'). But no small part of the correspondences are readily to be discovered by the student himself, especially if his researches are guided at first by a judicious and enlightened teacher."²

How are our teachers of German in this age of ever more reduced hours for language courses fulfilling that duty? Many, no doubt, are so doing with the judiciousness urged by Whitney; others, there is reason to believe, are slighting, if not virtually ignoring, this important phase of German instruction.

Yet it requires very little time and effort to tell one's students, at the first meeting of the class, the historical facts of a relationship partly obvious, partly somewhat obscured by sound changes. One should explain how the ancestors of a large part of the people of England came about 1500 years ago from what is now northwest Germany and Schleswig-Holstein; how from the dialects of those Teutonic Angles and Saxons (with the later addition of certain Scandinavian, Middle Dutch, and Middle Low German elements) modern English speech descends; how, despite the superimposition of a large amount of vocabulary borrowed from Latin, Greek, and French, the language remains essentially Germanic—almost entirely so in the grammar and accent, and to a great extent in its stock of basic words. Appropriate examples on the blackboard will help form the pupil's earliest impressions of German. Continued reference to this relation can prove stimulating and of great practical value.³ Furthermore, the beginner apparently has an increasingly good chance of studying a textbook which will initiate his conception of that most fundamental kinship.⁴

The present article offers the findings of a

twofold survey: first, of elementary and intermediate grammars and readers now in use, with regard to their treatment of cognates; secondly, of the role which related words play numerically on the lower instructional levels. Frequency lists form the basis of this study.

All the beginning grammars examined appeared within the years 1931–1955 and are thirty-four in number. Of these, twenty-one show specific consideration of cognates; the other thirteen do not mention them at all. Among eleven beginners' books of the last decade, eight give some presentation of the kindred elements. In justice to two shorter German grammars in the negative group of thirteen, it should be stated that they are intended for use in conjunction with elementary readers which emphasize cognate forms. Two conversational manuals (out of six) contain a suitable introduction to the subject.

Out of eighteen review grammars, second-year books, and composition texts published in the period 1927–1954 (but mostly dating from the 1930's), five devote attention to cognates. Naturally, every reference grammar worthy of the name must treat the relation of German to English; such is the case with all those in the list of seven consulted, ranging from the older works of Whitney and Joynes-Meissner⁵ down to that of John Paul von Gruening.⁶

Coming to the readers, elementary and intermediate, we find that eight out of fifteen concern themselves with cognates; two of the others are meant to be accompanied by beginners' grammars which illustrate kindred aspects of German and English. Among six

¹ New York: Henry Holt & Co.; the edition here quoted appeared in 1888.

² *Ibid.*, p. 264.

³ Cf. C. Rudolf Goedsche, "A First German Lesson for College Students," *GQ*, V (1932), 153–160.

⁴ See Lee M. Hollander's article, "Some Syntactic Analogies between English and German," *GQ*, XXV, 88–92.

⁵ *A German Grammar for Schools and Colleges*, Boston: D. C. Heath, 1887.

⁶ *A Graded Reference Grammar for Students of German*, New York: Prentice-Hall, 1938.

cultural readers, three lay emphasis on cognate relationship, while four books out of thirteen containing scientific and other specialized readings take notice of the problem. Finally, several widely-used school editions of recent German stories include exercises on cognates.⁷

Of course, this list of about one hundred textbooks for beginners' and intermediate German is by no means exhaustive, but it represents a goodly proportion of those published in the last two decades and embraces the majority of elementary grammars from that period. In approximately one half of the number investigated, attention is called in some manner to the sisterhood of German and English. There is a broad diversity of presentations, extending from a few lines of explanation, with a small number of examples, to elaborate, systematized expositions covering several pages or (as in some reference grammars) a whole chapter.

Some books indicate cognates in the lesson vocabulary, either by italics, or bold-faced type, or in parentheses. They are shown in the main glossary of a few elementary texts, one of which also has a reading lesson setting forth the relationship of German to English.⁸

How far is this emphasis on fundamentally related words justified from the viewpoint of numbers? The *Minimum Standard German Vocabulary*, edited in dictionary form by B. Q. Morgan and Walter Wadepuhl,⁹ contains around 2150 basic words or stems regarded as the least requisite for a four-year high school or a two-year college course. Of those 2150 entries, 1191 have cognates in English, according to the writer's count. That means that the proportion of kinship among the main headings is approximately 55%. About 558 derivatives increase the total of wholly kindred items to 1749, or 38% of some 4600 in the entire vocabulary. Of the 1018 starred words considered the lowest requirement for two years of German in high school or one year in college, no less than 694, or slightly over 68%, can claim English cognates. These figures, be it noted, refer almost without exception to those listings which correspond *fully* in their etymological constituents (regardless of present-day equivalence of meaning)¹⁰—not to the many others which are partially akin and which would noticeably swell the percentage. Neither does the count include

a small number of German words directly borrowed by English within recent times, such as *Blitz*, *Kaiser*, *Lied*, *Märchen*, *Mark*, *Reich*, *Reichstag*, "strafe" (from *strafen*), *Weltanschauung*, *Wurst* (as in "liverwurst"), etc. At least 160 of the basic terms are international in character, being possessed in common with English and, in the majority of instances, readily distinguishable as foreign additions to the essentially Germanic vocabularies of both tongues. They are almost exclusively loan-words from the Classical and Romance languages, but the number does not include such cognate pairs of Latin origin as *Pflanze*—"plant" and *Straße*—"street," which early became Germanized or Anglicized, as the case may be (the borrowings cited antedate the High German Sound Shift).

Two somewhat more extensive frequency lists show ratios comparable to the *MSGV*, namely, *A Standard German Vocabulary of 2932 Words and 1500 Idioms*, by C. M. Purin,¹¹ and the *Cordon German Wordbook*, compiled by Karl Reuning, W. R. Gaede, and Wilhelm Hubben.¹² Of the 2932 main entries (listed alphabetically) in the former, about 1493, or not quite 51%, are thoroughly cognate. Purin had omitted a lot of identical or easily recognizable foreign derivatives which are retained by the *MSGV*. Many less obvious cognates are pointed out. The Cordon list of more than 5500 entries follows a like practice regarding the omission of especially frequent or readily

⁷ E.g., Erich Kästner, *Emil und die Detektive*, edited by Lilian L. Stroebe and Ruth Hofrichter, New York: Henry Holt & Co., 1933 (Revised, 1945); and Peter Olman, *Der Onkel aus Amerika*, edited by Miriam Van Dyck Hespelt, New York: Prentice-Hall, 1940.

⁸ Morgan and Strothmann, *Shorter German Reading Grammar*, Boston: Ginn, 1952.

⁹ New York: F. S. Crofts, 1939. The *MSGV* usually indicates cognates only insofar as they are equivalent in meaning as well as in origin.

¹⁰ Thus, the compounds *vergehen* and "forego" are treated as wholly cognate, while *verstehen* and "understand," having different prefixes added to the same basic stem, may be considered partially related. Etymologically speaking, "understand" would call for *unterstehen*, which has a different meaning as an inseparable verb. Compare, however, the separable form *unterstehen* and "stand under."

¹¹ Boston: D. C. Heath, 1937. Some 2000 derivatives increase the entire stock to nearly 5000 words.

¹² New York: The Cordon Company, 1938.

identified words, with the result that those of common parentage with English number about 2246, i.e., just short of 41%. As in Purin's word-count and the *MSGV* itself, partial relationship would account for a higher total.

Passing now to four shorter vocabularies, we ascertain that Peter Hagboldt's basic list of 1000 entries¹³ includes 705 cognates, therefore above 70%. Of the 400 words designated by Arnold A. Ortmann¹⁴ as occurring most often, at least 300, or 75%, are related. The anonymously edited *Compact German Vocabulary* (2000 words)¹⁵ has about 1315 kindred terms, or better than 65% of the whole. Finally, it seems pertinent to consider the earlier compilation of Albert A. Méras and Maude Miller,¹⁶ formulated on a different plan before the numerous word-counts of the 1920's and 1930's. Among its 2000 items, 1140 (exactly 57%) are cognates.

From the above finding, varying from 38% to 75%, depending on the kind and extent of the frequency lists in question, it should be evident that cognates play—through sheer numbers—a substantial part in the teaching of German. Let us next glance at the manner of presentation employed in various grammars and the words involved therein, with particular reference to the *MSGV*. Whereas the shorter illustrations consist of a few familiar related pairs (largely such as show consonantal variations according to Grimm's law), the fuller treatments are concerned with the vowels as well. In general, the introductory remarks will prove adequate, if the instructor elaborates on them, although some lack a sufficiently lucid statement of the historical connection between German and English. Most of the following are favorite examples, all of them present among the 1018 starred words:

b—f	halb—half; Weib—wife
b—v	haben—have; heben—heave; Knabe—knavel; Silber—silver
ch—gh	lachen—laugh; Licht—light
ch—k	brechen—break; machen—make; Sache—sake; Buch—book
chs—x	Fuchs—fox; wachsen—wax
ck—dg	Brücke—bridge; Ecke—edge; Rücken—ridge
d—th	baden—bathe; danken—thank; Ding—thing; Erde—earth; Nord—north
f(f)—p	helfen—help; hoffen—hope; reif—ripe
g—w	Berg—barrow; folgen—follow; Morgen—morning; Vogel—fowl

g—y	gestern—yester(day); Honig—honey; sagen—say; Weg—way
j—y	ja—yea; Jahr—year; jung—young
k—c	kommen—come; können (kann)—can; Kraft—craft
k—ch	Käse—cheese; Kinn—chin; Kirche—church
mm—mb	dumm—dumb; Nummer—number
pf—p	Apfel—apple; Kopf—cup; Pfennig—penny
r—z(s)	frieren—freeze; war—was
s—t	aus—out; was—what
sch—s	schmecken—smack; Schwein—swine; schwimmen—swim
sch—sh	Busch—bush; Fisch—fish
ss—t(t)	besser—better; fressen—fret; hassen—hate; Wasser—water
ß—t	beißen—bite; Nuß—nut; weiß—white
t(t)—d	Bett—bed; bitten—bid; Blatt—blade; Gott—god; hart—hard; Wort—word
tz—t	Katze—cat; setzen—set; sitzen—sit
v—f	Vater—father; Vieh—fee; Volk—folk; vor—fore
z—t	Herz—heart; kurz—curt; Salz—salt; zehn—ten

It will be observed that many of the foregoing instances show a second variation of consonants or a difference in vowels. Similarly, the succeeding instances (also from the starred group), frequently used to illustrate primarily the vocalic relationships, accentuate likenesses or contrasts among the consonants:

a—e	Satz—set; Stamm—stem
a—ea	Bart—beard; klar—clear; Mahl—meal
a—o	alt—old; an—on; halten—hold; kalt—cold; lang—long; Nase—nose
aa—ai	Haar—hair; Paar—pair
au—ea	Baum—beam; Haufe—heap; Haupt—head; laufen—leap
au—oo	Baum—boom; Bauer—boor; Raum—room
au—ou	Haus—house; laut—loud; Maus—mouse; sauer—sour
e—a	fern—far; merken—mark; sterben—starve; Stern—star; werfen—warp
e—i	geben—give; leben—live; recht—right
e—o	mehr—more; Werk—work; wert—worth
ei—ea	Heide—heath; klein—clean; leiten—lead; meinen—mean; reichen—reach

¹³ In: *Building the German Vocabulary*, Chicago: University of Chicago Press, 1928. Exercises for "Erarbeitung des Stoffes" expand the scope of listings to around 4000.

¹⁴ "A Study in First Year German Vocabulary," *GQ*, VIII (1935), 119–128.

¹⁵ Ithaca: The Thrift Press, 1937. A brief discussion of cognates (p. 23) adduces some salient word-pairs to exemplify the etymological relation.

¹⁶ *Ein Wortschatz*, Boston: D. C. Heath, 1914. The subtitle reads: "A List of Two Thousand German Words Arranged in Logical Groups for Sentence Building in the First Two Years" (i.e., of high school).

ei-i	Eisen—iron; fein—fine; reiten—ride; scheinen—shine; Weile—while; weit—wide
ei-o	Bein—bone; Heim—home; Kleid—cloth; meist—most; Stein—stone
ie-ee	Knie—knee; riechen—reek
o-ea	Bohne—bean; Ohr—ear; Ost—east; Strom—stream
o-u	Mord—murder; Sommer—summer; Sonne—sun; sonder—sundry; voll—full
ö-ea	hören—hear; töten—deaden
u-oo	Blume—bloom; Fuß—foot; gut—good; Schule—school; Stuhl—stool
u-ou	gesund—sound; Grund—ground; Hund—hound; rund—round
ü-ee	fühlen—feel; grün—green; grüßen—greet
ü-i	füllen—fill; Fürst—first; küssen—kiss; Mühle—mill; wünschen—wish
ü-u	Bürger—burgher; Glück—luck; müssen—must

Often the same pair of cognates can serve as a double illustration of the consonantal changes which arose through the High German Sound Shift; they may also differ in their vowels. These words, respectively grouped under two

headings, are likewise taken from the starred contingent:

a) dicht—tight; Dieb—thief; doch—though; durch—through; Garten—yard; gelb—yellow; gelten—yield; Pflicht—plight; reißen—write; schlafen—sleep; schlagen—slay; Tag—day; tief—deep; Tochter—daughter; Zahn—tooth; ziehen—tow; Zimmer—timber; zu—to, too

b) auf—up; Auge—eye; beide—both; Brot—bread; Bruder—brother; dünn—thin; eigen—own; heiß—hot; Herbst—harvest; lieben—love; Macht—might; Nacht—night; nieder—nether; schieben—shove; streben—strive; Teil—deal; Tier—deer; traurig—dreary; tun—do; über—over; Zeichen—token; Zweig—twig.

The above citations are typical, but by no means exhaustive, even within the starred limits. In the following lists, totaling 125 words, four categories are distinguished; namely, A) alike in spelling, or differing only through the infinitive ending—(n)en; B) so similar as to be easily recognizable in context; C) cognates of more pronounced difference in consonants or vowels, or in both; D) related couples with a divergence in semantic development.¹⁷

A	B	C	D
all	backen—bake	ab—off	bald—bold
Arm	bei—by	brennen—burn	bergen—bury
beginnen	braun—brown	Brust—breast	brauchen—brook
binden	eben—even	Daumen—thumb	deutsch—Dutch
bringen	Ende—end	Durst—thirst	einig(e)—any
Butter	ernst—earnest	Eiche—oak	Eltern—elders
decken	Feld—field	Feuer—fire	fahren—fare
fallen	frei—free	fördern—further	Feind—friend
finden	Freund—friend	Futter—fodder	fürchten—fright(en)
Finger	Gast—guest	Gans—goose	Gefahr—fear
Gold	Gras—grass	Geist—ghost	glatt—glad
Hand	Hafen—haven	gleich—like	Haut—hide
Hunger	hier—here	heilig—holy	Knopf—knob
in	Leder—leather	irren—err	krank—crank(y)
Land	Mann—man	Jugend—youth	leiden—loothe
Name	Monat—month	König—king	Luft—loft
Nest	Nachbar—neighbor	Kuchen—cake	Mal—meal (as in piecemeal)
oft	neu—new	leicht—light	messen—mete
Ring	Ofen—oven	letzt—last	mit—mid
senden	reich—rich	mischen—mix	nichts—naught
singen	sehen—see	Mond—moon	ob—if
sinken	selten—seldom	oder—or	reisen—rise
so	Sturm—storm	öffnen—open	retten—rid
springen	treu—true	Regen—rain	Schatz—scot
Stand	unter—under	sollen—shall	Schmerz—smart
still	wachen—wake, watch	sprechen—speak	stolz—stout
Ware	wundern—wonder	süß—sweet	stören—stir
warm		teuer—dear	trösten—trust
wenden		Waffe—weapon	Urteil—ordeal
West		wirken—work	warten—ward
wild		wohl—well	weil—while
Wind			zeigen—teach
Winter			Ziel—till
			zwingen—twinge

¹⁷ Pairs in the *MSGV* belonging to the first group as to spelling, but to the fourth with respect to meaning, are: also—"also"; Hose—"hose"; stark—"stark"; and Wink—

"wink." Allowing for the termination -(e)n, the same applies to sparen—"spare" and spenden—"spend."

Among the non-starred cognates occur such stand-by's of the compilers of German grammars as Bier—beer; bieten—bid; Braut—bride; Dampf—damp; faul—foul; hauen—hew; Herd—hearth; Joch—yoke; Knecht—knight; Lehre—lore; Münze—mint; Nacken—neck; Os-

tern—Easter; Pfeife—pipe; pflegen—play; rauh—rough; Schloß—slot; schwingen—swing; selig—silly; tapfer—dapper; tauchen—duck; tüchtig—doughty; Zinn—tin. The four succeeding lists of non-starred entries are arranged according to the same classification as above in the case of the starred words:¹⁸

A	B	C	D
Ball	Asche—ashes	Becher—beaker	bleich—bleak
bitter	bevor—before	beugen—bow	Burg—borough
blind	bohren—bore	Brett—board	Draht—thread
Fleck	Damm—dam	Eid—oath	eitel—idle
Horn	fett—fat	fechten—fight	fließen—fleet
Korn	Flut—flood	Fracht—freight	Flur—floor
mild	gleiten—glide	heischen—ask	Gasse—gate
packen	hastig—hasty	hüten—heed	gemäß—meet
Plan	hemmen—hem	Kasten—chest	Hülle—hull
Rest	lahm—lame	Kessel—kettle	kleben—cleave
rollen	Leder—leather	Los—lot	kühn—keen
Sack	Lunge—lung	Nagel—nail	Lager—lair
Sand	Mehl—meal	Pfad—path	Pfeil—pile
spinnen	Nadel—needle	Pfund—pound	quer—queer
Stall	Netz—net	rächen—wreak	raten—read
Strand	schämen—shame	Reue—rue	rauschen—rush
Wall	Schild—shield	Roß—horse	satt—sad
wandern	Sporn—spur	Saft—sap	säumen—seam
warnen	Stab—staff	Schraube—screw	schöpfen—scoop
	starren—stare	schwärmen—swarm	segnen—sign (i.e., to make the sign of the cross)
	stecken—stick	siedeln—settle	spritzen—spirt
	streuen—strew	Tal—dale	taufen—dip
	waschen—wash	taub—deaf	toll—dull
	weben—weave	übel—evil	Tuch—duck (linen or cotton fabric)
	willkommen—welcome	Weizen—wheat	Wüste—waste
	Wurm—worm	Wirbel—whirl	Zeug—toy
		zäh(e)—tough	
		Zoll—toll	
		Zunge—tongue	

Since the *MSGV* is founded on frequency of occurrence in the written language, one need not be surprised at the absence of innumerable terms which possess cognates in English just as graphic as those already cited. The 85 words listed below are not included in that count, yet they would of themselves be sufficient to prove the kinship of the two languages:

Aal—eel	Dorn—thorn	Laub—leaf
Ahle—awl	Elle—ell	lecken—lick
Ähre—ear	Esche—ash	Lerche—lark
Balg—bellow, belly	fahl—fallow	Lot—lead
bersten—burst	Flegel—flail	mähen—mow
Birke—birch	Fohlen—foal	Malz—malt
Bock—buck	Furst—ford	Masche—mesh
Deich—dike	gähnen—yawn	Met—mead
	Laib—loaf	Minze—mint

¹⁸ To these four one could add a fifth class comprising common German words with English cognates which are obsolete, archaic, dialectal, poetic, or otherwise in restricted or stereotyped use. Examples in the *MSGV* are: auch—eke; Bach—beck; blühen—bloom(=bloom); Bote—bode (a herald); büßen—boot; Degen—thane; Dorp—thorp; dulden—thole; erst—erst; Fleiß—flite(=strife); fügen—fay(=join); Glied—lith; heißen—hight; Holz—holt; Jammer—yammer; jener—yon; Kaufmann—chapman; kennen—ken; Kummer—cumber; kund—couth; Last—last(a certain weight); lieb—lief; Magen—maw;

Meer—mere; Miete—meed(=reward); nah—nigh; nehmen—nim(=filch); Oheim—eme; Rat—rede; Sage—saw (as in "an old saw,"=saying); schaden—scathe; Schaden—scath; Schande—shend; schnell—snell; schön—sheen; schwarz—swart; sehr—sore; seit—sith; sicher—sicker (*Scot*); Stunde—stound; trauen—trow(=believe); Treppe—trap (*Scot*,=movable stairs); Trümmer; (rare) *sing.*; Trumm—thrum (=particle, bit); Wald—wold; Weise—wise; werden—worth (in "woe worth," etc.); wissen—wit (weiß—wot); Wolke—welkin; Zeit—tide; Zeitung—tid-ing.

Nachtigall—	wetzen—whet	recken—rack
nightingale	Zapfen—tap	Reh—roe
Nessel—nettle	Zaum—team	Rippe—rib
Ochs—ox	Gilde—guild	Rost—rust
Pech—pitch	Grütze—grit	Schaub—sheaf
Pfanne—pan	Halfter—halter	Schaum—scum
Pflaume—plum	Hopfen—hop(s)	Scheide—sheath
Speer—spear	Hort—hoard	scheren—shear
stampfen—stamp	hüpfen—hop	Schwalbe—
Stoppel—stubble	ich—I	swallow
Streifen—strip,	jucken—itch	Sichel—sickle
stripe	Käfer—chafer	siech—sick
tagen—dawn	kahl—callow	sieden—seethe
Talg—tallow	Karpfen—carp	Span—spoon
Teich—ditch	kauen—chew	Zaun—town
Teig—dough	keuchen—cough	Zecke—tick
tränken—drench	Kragen—crawl	Zunder—tinder
Trog—trough	Krug—crook	Zwerg—dwarf
Ulme—elm	Pflug—plow	zwicken—twich
waten—wade	Pfütze—pit	Zwielicht—
Weide—withe	Rabe—raven	twilight

Of the several hundred words adduced in this article, many have near relatives in the "word-families," which are of such fundamental importance for the acquisition of German vocabulary that the *MSGV* lays pre-eminent stress upon them. It must be remembered that English likewise has such groups of derivatives from a basic stem. Thus, cognates may be present not only for a noun or verb, but also for the corresponding adjective; for instance: Schnee—snow; schneien—(to) snow; schneeig—snowy. Then there are many cases where the past singular of a strong verb serves especially well to illustrate the cognate character; e.g.: begann—began; fror—froze; gab—gave; hielt—held; kam—came; sah—saw; sang—sang; sprang—sprang; trank—drank; trat—trod. Similarly, the strong past participle, with its ending-(e)n, is forcefully represented in pairs like geboren—born; gefallen—fallen; gelegen—lain; geschlagen—slain; geschoren—shorn; geschworen—sworn; gesehen—seen; vergeben—forgiven; vergessen—forgotten; verloren—forlorn. The weak past and past participial forms -te and -t have an English parallel in the secondary -t (beside the more usual -ed): lernte,

gelernt—learned; teilte, geteilt—dealt; träumte, geträumt—dreamt. Finally, the correspondences offered by compounds are plentiful beyond casual realization:

a) Augenbraue—eyebrow; Buchbinder—bookbinder; Buttermilch—buttermilk; Einsicht—insight; Fingernagel—fingernail; Goldschmied—goldsmith; Kalbsleber—calf's liver; Mitternacht—midnight; Oberlippe—upper lip; Pfannkuchen—pancake; Postmeister—postmaster; Regenbogen—rainbow; Schulhaus—schoolhouse; Seeküste—sea coast; Untergrund—underground; Vaterland—fatherland; Vordergrund—foreground; Weizenbrot—wheat bread; Winterwetter—winter weather;

b) abbrechen—break off; absenden—send off; anhalten—hold on; aufgeben—give up; ausbrechen—break out; aushalten—hold out; besprechen—bespeak; bezeichnen—betoken; dastehen—stand there; durchkommen—come through; einbringen—bring in; fortgehen—go forth; hergeben—give here; übergehen—go over; übertreiben—overdrive; untergehen—go under; unterliegen—underlie; vergeben—forgive; verschwören—forswear; vorgehen—forego; widerstehen—withstand.

The same might be demonstrated for adjectives and adverbial compounds. So one could continue almost indefinitely. In the light of the evidence brought forward in the foregoing discussion, can we teachers of German afford to neglect a proper utilization of the large *potential* vocabulary which the English speaking student already possesses? Whether the beginner's text introduces the subject or not, the instructor should be alert to the advantages of emphasizing cognates, always bearing in mind, incidentally, that words, as living, changing organisms, appeal more to the learner than staid grammar. Complicated etymological discourses are seldom worth while, but simple explanations of common root origins can be given quickly and with profit, since they often uphold the interest of the class when a dull paragraph calls for a stimulus. For—to close on a note of current professional concern—our students are and will remain our best advocates in the cause of German teaching.

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Portuguese Literature 1954-1956: A Survey

1. CURRENT EVENTS culminated in the thirtieth anniversary of the establishment of the *Estado Novo* in 1956. It was celebrated by its partisans in a healthy self-critical spirit, which manifested itself in reports on, e.g. the antiquated national economy, the campaign against illiteracy, and the decline of the stage (*Quarto congresso da União Nacional, Sessões plenárias*, Lisbon, 1956). Under a new director, Eduardo Brazão, a diplomat and historian, subsidies and thus controls were extended even to experimental theatre groups, literary prizes were raised, plays were staged at popular prices, many Portuguese films were shown and free concerts given at the Foz Palace in Lisbon, where a-political figures such as Vitorino Nemésio and the directors of the state museums gave lectures and an extensive exposition subtly linked the regime to the "Vitality of Portuguese Culture." However, this very activity aroused a critical reaction. Much earlier than in certain countries under Communist control, liberals in Portugal took advantage of the changing international climate to point out the harm done by state censorship, the *censura prévia* which puts all writers on probation. On October 9, 1955, a priest, Dr. Álvaro Vieira da Madureira, called for an end to it, in a speech on "The Difficult Problem of Tolerance" given at the Main Seminary in Oporto. Similar demands were contained in an open letter to the Chief of State written by António Sérgio, Mário de Azevedo Gomes and forty-eight other leading personalities (a document reprinted in *Seara Nova*, nos. 1323-24, July 1956). Simultaneously, liberal dailies, such as *República* and *Diário de Lisboa* surveyed the opinions of writers about the condition of Portuguese culture under the *Estado Novo*.

The State took a prominent part in other celebrations also. The month-long celebrations in 1954 of the centenary of the Romantic Almeida Garrett's death overshadowed smaller events—the centenary of the birth of the Realist poet Cesário Verde (1955), that of a great

lover of Japan, the journalist Wenceslau de Moraes (1955), and a national homage to a minor living figure, the poet António Correia de Oliveira (1955). The quadricentennial of the Portuguese establishment in Macau was not publicly commemorated in November 1955 because of Chinese threats, while the defense of Portuguese sovereignty in Goa, India, continued to preoccupy statesmen and writers (e.g. Oliveira Salazar, "Goa and the Indian Union: The Portuguese View," *Foreign Affairs*, vol. 34, no. 3, April 1956, pp. 418-431; Rémy, *Goa, Rome de l'Orient*, Paris, 1955; *Fundação do Estado da Índia em 1505, Livro comemorativo*, Lisbon, 1955).

Without official fanfare, homage was paid to the Coimbra poet Afonso Duarte in 1956 (see the double homage issue of *Vértice*, August 1956). The novelist Aquilino Ribeiro celebrated his seventieth birthday on September 13, 1955, by actively pressing for the establishment of an autonomous *Sociedade Portuguesa de Escritores*. Its charter was finally granted by the Government in July 1956. It remained to be seen whether Portuguese writers would benefit from the establishment of a huge tax-free foundation in Lisbon by the last will of oil magnate Calouste Gulbenkian, after American models.

The State made determined efforts in another area, illiteracy. First it built additional schools, then it organised courses for adults, assembled small book collections to form the core of a thousand village libraries, and finally it published the *Colecção Educativa*, a series of inexpensive booklets with short plays, ballads, folk tales, etc. (cf. *A Campanha*, Organ of the National Campaign for Adult Education, Lisbon, 1954; Henrique Veiga de Macedo, *O problema do analfabetismo, Plano de educação popular*, Lisbon, 1954).

The novelist Augusto da Costa, an active *Integralista* politician, died on July 6, 1954, as his prize-winning novel *As Inocentes* went into its fifth edition. António Ferro, an early supporter

of the Salazar régime and its first propaganda chief from 1933 to 1948, died in Lisbon on November 11, 1956. He had made his literary reputation as the editor of the review *Orfeu* in 1915. A member of the *Águia-Renascença Portuguesa* group (1910-1912) disappeared in the spring of 1956 with Álvaro Pinto, the founder of *Ocidente* (1938) and *Revista de Portugal* (1942). On December 13, 1955, Portugal lost her only Nobel Prize winner, the brain surgeon Egas Moniz, who had written prolifically on literary as well as on medical subjects. Also in 1955, General Norton de Matos died, who had been well known as a colonial administrator in Africa and as a leader of the liberal opposition (on his career and his writings, see "Número de homenagem a Norton de Matos," *Seara Nova*, nos. 1305-10, July-December 1955). Abroad Portugal lost the first American translator of the *Lusiads* in Leonard Bacon (January 1, 1954) and two historians, Canon Pierre David, author of studies on medieval Portuguese church history (September 16, 1955) and Father Sidney Welch, the historian of Portuguese colonisation in South Africa (September 2, 1956), who in 1954 had received the 1952/53 Camões Prize for his work *The Portuguese and Dutch in South Africa (1641-1806)*.

2. INTERCULTURAL RELATIONS between the two Portuguese speaking countries were promoted officially as well as unofficially on the occasion of two anniversaries in 1954, the quadricentennial of the founding of São Paulo, now the largest city of Portuguese speech anywhere, and the tercentennial of the reconquest of Pernambuco from the Dutch. Consequently, many Portuguese intellectuals journeyed to Brazil. Some, e.g. Miguel Torga, Vitorino Memésio and Adolfo Casais Monteiro, wrote for Brazilian newspapers. Monteiro chose to remain in Brazil while the others returned home. Two Brazilian presidents paid state visits to Portugal, João Café Filho in April 1955 (see "Número de homenagem ao Brasil," *Seara Nova*, nos. 1305-06, May-June 1955) and briefly, in January 1956, Juscelino Kubitschek de Oliveira. Continuing a one-sided tradition, Brazil once more made a writer, the critic Álvaro Lins, her ambassador to Lisbon in 1956, shortly after he had been elected to the Bra-

zilian Academy of Letters and had published with Aurélio Buarque de Holanda a literary anthology of both countries (*Roteiro literário do Brasil e de Portugal*, 2 vols., Rio, 1956). The sociologist Gilberto Freyre wrote a further book on his tour of the Portuguese overseas possessions, in which he claimed, to the dismay of some Brazilians and many Africans, that Portuguese colonialism, like its prototype, Arabic expansion, was religion-centered instead of racial or economic (*Um brasileiro em terras portuguesas*, Lisbon and Rio, 1955). The novelist Cyro dos Anjos lectured at the University of Lisbon (*Raízes portuguesas da cultura brasileira*, Lisbon, 1955), and the playwright Pereira de Almeida accompanied Brazilian actors to Lisbon in 1956.

There was little interchange with Spain. The University of Madrid established a Rosalía de Castro Chair of Galician language and literature in 1955 and the Spanish Embassy in Lisbon began in 1956 to issue a *Boletim de Informação Cultural Espanhol*.

The "oldest alliance in the world" was invoked at President Craveiro Lopes' visit to London in October 1955, when a noteworthy exposition of Portuguese art was held at Burlington House, including Nuno Gonçalves' triptych of St. Vincent and the golden custody of Belém (Eduardo Brazão, *Uma velha aliança; A aliança inglesa*, Lisbon, 1955; A. H. d'Araújo Scott Haworth, *A aliança luso-britânica e a segunda grande guerra mundial*, Lisbon, 1956; *A thousand years of Portuguese art* (Catalog), London, 1955; Reynaldo dos Santos, *Nuno Gonçalves, The great Portuguese painter of the fifteenth century . . .*, London, Phaidon, 1956, in which the *London Times* felt, the author "labored his case." See also Adrião de Gusmão, *O "Nuno Gonçalves" da Phaidon*, Lisbon, 1956). The small London review *Adam* devoted an issue in 1955 to "the new literary and artistic horizons of Portugal." Britons eager to return to favorite haunts in Portugal and her Atlantic islands were offered fine guide books by Marie Noëlle Kelly, a conservative Catholic (*This delicious land Portugal*, London, 1956), gourmet Susan Lowndes Marques (*Good food from Spain and Portugal*, London, 1956), and Sacheverell Sitwell, the expert on gardens and baroque architecture (*Portugal and Madeira*, London &

New York, 1954). A classic in English travel literature, William Beckford's witty *Recollections of an excursion to the monasteries of Alcobaca and Batalha*, was reedited by André Parreaux, together with an excellent French translation (Paris & Lisbon, 1956). Beckford's less admirable travel *Journal* of 1787-1788 was for the first time made public in full by Boyd Alexander (London, 1954).

Relations with the United States hardly went beyond a reorganisation of the *Casa de Portugal* in New York and the institution in New Bedford of March 15 as "Pedro Francisco Day" in honor of a revolutionary soldier of Portuguese ancestry. J. Monteiro Grillo ("Tomaz Kim") translated Negro spirituals (*Canções de escravos*, Lisbon, 1954), Adolfo Casais Monteiro and Jorge de Sena a plush anthology (*Perspectivas dos Estados Unidos*, Lisbon, 1955).

3. PERIODICALS. The role once played by the little reviews of arts and letters was assumed by an increasing number of—more neutral—weekly or bi-weekly literary supplements to daily newspapers. José Terra failed in his attempt to replace the suppressed *Árvore* with *Cassiopeia*, "Antologia de poesia e ensaio" (Lisbon, 1955; one issue only). The censors suppressed *Encontro*, "Antologia de autores modernos," edited by Correia Alves and others (Matosinhos, 1954) and *Colectânea* "de poesia e conto," by Ruy de Vasconcelos, José Luís de Abreu Lima, Pedro Bom and other young authors (Lisbon, 1954). The rather academic *Távola Redonda* dissolved itself in 1954 after four years, but two members of the group, Couto Viana and Vaz Pereira, revived it more lavishly in 1956 as *Graal*. José-Augusto França's sporadic "Antologia de inéditos de autores contemporâneos" emerged in 1955 as *Tetracórnio*, with valuable survey articles on Portuguese literature of this century. In 1955 Joaquim Moreira tried to revive *Portucale*. In Braga, Amândio César started *4 Ventos*, with Portuguese, Galician and Brazilian contributors. Also in Northern Portugal, Fernando de Araújo started the *Revista do Norte* (Oporto, 1955). While the *Bulletin des Etudes Portugaises* continued, another publication of the French Institute in Portugal, the *Bulletin d'Histoire du Théâtre Portugais* ceased publication in 1955,

when its director, I. S. Révah, returned to France. The British *Allante* disappeared the same year after three years of existence.

4. POETRY kept its great prestige, to judge from the for us so impressive homages paid to poets in Portugal—Afonso Duarte, Correia de Oliveira, Cesário Verde and above all Almeida Garrett. Such homages tended to strengthen traditionalist trends leading back to folk forms, medieval troubadour poetry and Renaissance sonnets. In the case of Duarte at least, love of national tradition has been paired with a constant evolution in spirit and form. More of a non-conformist than many younger writers, he has adhered to many a group, from the *Esotéricos* (1908) to the *Novo Cancioneiro* (1942). His pantheism, contemporary with Teixeira de Pascoaes', and his later terse and melancholy verse make of him a more earthbound brother of Juan Ramón Jiménez. Because of his moral and civic courage, his influence has remained strong, even though he did not participate in the irrational ventures of Pessoa's *modernistas* or of the later surrealists (*Obra poética*, 1906-1956, ed. Carlos de Oliveira and J. J. Cochofel, Lisbon, 1956, and the homage issue of *Vértice*, nos. 154/55, July-August 1956).

Desperate nonconformism and an often sentimental humanism are cultivated by many younger poets, though their language may not be as limpid as Duarte's. Among them one finds Eugénio de Andrade (*Alé amanhã*, Lisbon, 1956), Arsénio Bustos (*O canto desconforme*, Coimbra, 1955), António José Fernandes (*Ainda não é tarde*, Lisbon, 1955), Vítor Matos e Sá (*O silêncio e o tempo*, Coimbra, 1956), Jorge de Sena (*As evidências*, Lisbon, 1955), Fernando Vieira (*Ratzes*, Lisbon, 1955) and José Terra, who received the Pascoaes Prize with *Canto submerso* (Lisbon, 1956). An older writer, José Gomes Ferreira, also belongs among these rebels (*Elétrico*, Lisbon, 1956); true to Romantic ideals, he made a perfect editor of Almeida Garrett's *Folhas caídas* (Lisbon, 1955).

The magic transformation of frustrating everyday reality seemed to offer an escape to other poets, such as Mário Cesariny de Vasconcelos (*Manual de prestidigitação*, Lisbon, 1956), one of the few who still showed the influence of the hyper-lucid Fernando Pessoa.

Ever since the writers of the *Presença* group have come to his defense, Pessoa has ceased to be controversial. Now his genius is generally acknowledged. His collected works have advanced to the posthumous publication of his poetic drafts by Jorge Memésio. The first volume of these *Poesias inéditas* (1930-1935), published in 1955, disappointed, whereas the second, (1919-1930), published in 1956, contained a wealth of beautiful, moving poetry in a great variety of insinuating rhythms. Nowhere else can a clearer statement of his diversity be found than here, in a poem of 1930:

Do alto de ter consciência
Contemplo a terra e o céu,
Olho-os com inocência:
Nada que vejo é meu.

Mas vejo tão atento
Tão neles me disperso
Que cada pensamento
Me torna já diverso.

E como são estilhaços
Do ser, as coisas dispersas
Quebro a alma em pedaços
E em pessoas diversas.

Some of Pessoa's early English poetry was translated into Portuguese by A. Casais Monteiro and Jorge de Sena (*Alguns dos 35 sonetos*, S. Paulo, 1955), while his *Ode marítima* was put into French by A. Guibert (Paris, 1955). Much of his Azorean friend Armando Cortês-Rodrigues' sensualist poetry was edited by Eduino de Jesus (*Antologia de poemas*, Coimbra, 1956). Poets of the *Presença* group were in full activity: Adolfo Casais Monteiro published the vehement *Vob sem pássaro dentro* (Lisbon, 1954); an anthology of his verse in Spanish translation by R. Morales appeared in the *Adonais* collection (Madrid, 1954). José Régio reedited *Biografia* and *Poemas de Deus e do diabo* (both Lisbon, 1955), revised and enlarged his school anthology *Líricas portuguesas, Primeira série* (Lisbon, 1954) and threw pebbles into the placid Portuguese pool with his individualistic, religious, but anti-clerical satires of *A chaga do lado* (Lisbon, 1954). David Mourão-Ferreira called the satires the "most important poetic event of 1954, surprising everyone, delighting many and annoying or disillusioning others." Vitorino Nemésio combined religious themes and Azorean childhood memories in *O pão e a*

culpa (Lisbon, 1955) and *Corsário das ilhas* (Lisbon, 1956), while António Botto pleased the Church with *Fátima, Poema do mundo* (Rio, 1955), joining Correia de Oliveira (*Azinheira em flor, O mistério de Fátima*, Lisbon, 1954) and a number of priests in writing Catholic poetry (João Maia, *Abriu-se a noite*, Braga, late 1953; Moreira das Neves, *A tarde e o céu*, Lisbon, 1954, and *Cantares de Santa Maria*, Lisbon, 1954; Horácio Nogueira, *Estrêla da plantície*, Castelo Branco, 1955; Agostinho Veloso, *Parábolas de sempre*, Oporto, 1954, and *Vitral antigo*, Oporto, 1956). Even the pantheistically inclined Miguel Torga used Catholic imagery in *Penas do purgatório* (Coimbra, 1954).

Torga's dissatisfaction with himself, his country and his times lent a rebellious and restless character to the latest volume of his diary in prose and poetry, with entries from May 1953 to October 1955 (*Diário VII*, Coimbra, 1956). The best part of it were his rapid reflections on voyages to the scenes of his boyhood in Brazil, to Greece and Turkey, and to Spain. Under the date of December 9, 1954, one finds the speech with which he returned the Almeida Garrett Prize of the *Ateneu* in Oporto in favor of young poets: "The young need help, and the new, rising, hopeful poetry is the one I should like to see exalted in this hall, in the tutelary shade of Garrett, who was an ever youthful poet, besides being a free poet, a free man and a free Portuguese." (p. 160)

From overseas came the voices of the Cape-verdean Jorge Barbosa, whose *Caderno de um ilhéu* (Lisbon, 1956) obtained the Camilo Pessanha Prize of 1955, and of the East African Alberto de Lacerda, whose *Ponte suspensa* and *Aventura* had the fortune of being translated into English with the aid of Arthur Waley (77 *Poems*, London, 1955). J. B. Trend compiled and translated a few other poets (*Portuguese poems*, Oxford, England, 1954).

Among the many women poets only Sophia de Mello Breyner Andresen pleased with *No tempo dividido* (Lisbon, 1954). In the same *Poesia e Verdade* collection appeared the *saudosista* novelist Tomaz de Figueiredo's thirteen ballads of *Guitarra* (Lisbon, 1956) and David Mourão-Ferreira's *Tempestade de verão* (Lisbon, 1954), which had received the Delfim Guimaraes Prize. The verse fable attracted

Cabral do Nascimento (*Fábulas*, Lisbon, 1955) and António Rebordão Navarro (*Os animais humildes*, Oporto, 1956). Thousands of versions of folksongs were collected in the Lower Alentejo by Manuel Joaquim Delgado (1954) and Father António Marvão (1955), and in the Algarve by Abel Viana (1956).

The Machados' edition of the *Cancioneiro da Biblioteca Nacional* progressed through volume V, reaching the satirical part of the collection (Lisbon, 1956). An illustrated edition of Camões' *Lusitadas* was begun by Hernâni Cidade (Lisbon, 1956-). The classic epic of the Portuguese was translated into very precise French by Roger Bismut (Lisbon & Paris, 1954) and into free but noble Spanish verse by Ildefonso-Manuel Gil (Madrid & San Juan de Puerto Rico, 1955). A sixteenth century collection gathered by Dom Francisco da Costa while a prisoner in Morocco was edited by Domingos Maurício Gomes dos Santos. It contained love poetry, religious poetry and, most precious of all, seven religious plays with which the survivors of King Sebastian's army were allowed to celebrate Christian holidays (*Cancioneiro chamado de D. Maria Henriques*, Lisbon, 1956).

5. PROSE FICTION reflected most of all the change of exuberant, socialistic neo-Realists into maturer neo-Humanists, still believing in the regeneration of mankind through its own efforts, but avoiding tendentiousness, writing more carefully and trying to make of their protagonists full-fledged human beings, instead of puppets. The change was clarified by means of a partly political debate on the vitality of neo-Realism (see J. P. de Andrade, "Ambições e limites do neo-realismo português" in *Tetracórdio*, February 1955; A. Quadros, "Dois aspectos da crise do neo-realismo," *Diário de Notícias*, Lisbon, June 2, 1955; A. J. Saraiva, "O Neo-Realismo em crise?", *O Comércio do Porto*, October 11, 1955).

Human sympathy, at times to the point of a Victor Hugo-like sentimentality, was praised in Ferreira de Castro's three well-written tales of *A missão* (Lisbon, 1954), the longest of which told how two poor young lovers became a jailbird and a prostitute respectively. To mark the twenty-fifth anniversary of *A selva* (1930), Ferreira de Castro's first successful novel, re-

creating from personal experience the dismal adventures of a young Portuguese exile among the rubber gatherers of the Amazon, the book was reissued with illustrations by C. Nobre and the Brazilian painter Cândido Portinari (Lisbon, 1955). Another illustrated edition appeared in French translation (Paris, 1955).

Some of the best neo-Realist novelists revised their early works: Leão Penedo rewrote his moving tale of a poor widowed fishwife in Lisbon and her struggle to keep her two boys, both stevedores, with her (*Caminhada*, Lisbon, 1956). His novel recalled the child laborers of J. S. Gomes Pereira's *Esteiros*, which was translated into French in 1954 and into German in 1955. Fernando Namora rewrote his story of smugglers (*A noite e a madrugada*, Lisbon, 1954) and his story of struggling students at the University of Coimbra (*Fogo na noite escura*, Lisbon, 1956). His tales of a young ingenuous doctor among suspicious villagers became the first of his works to be translated—and well translated—into English (*Mountain doctor*, London, 1956). The same work was translated into Spanish (Madrid, 1955), as was *Minas de São Francisco* (Barcelona, 1954). Namora wrote one new novel, about wheat farmers, their tenants and a refreshingly picaresque farmland in the Alentejo, *O trigo e o joio* (Lisbon, 1954).

Faure da Rosa's *Espelho da vida* (Lisbon, 1955) was an honest, bitter novel on the struggle for life among office employees. Júlio Graça described factory work more dramatically in *Buza* (Lisbon, 1954) and better in *O salário de Judas* (Lisbon, 1955). The impoverished world of spectator sports furnished material for tales to Antunes da Silva (*Aprender de ladrão*, Lisbon, 1955) and for a novel to Romeu Correia (*Desporto rei*, Lisbon, 1955). Alves Redol returned to the theme of disintegration of regional life in his native Ribatejo in *Olhos de água* (Lisbon, 1954). He treated it in the dreamy lyric style of nostalgia which characterized the first fiction of a true poet, Natércia Freire, in the delicate evocations of a lonely childhood (*Infância de que nasci*, Lisbon, 1955). Intensely personal feelings characterized the books of many women writers of fiction, some being tender, such as Irene Lisboa's (*Uma mão cheia de nada, outra de coisa nenhuma*, Lisbon, 1955, and *O pouco e o muito*, *Crónica urbana*, Lisbon, 1956), Maria

da Graça Azambuja's (*Bárbara Casanova*, Lisbon, 1955), Rachel Bastos' (*Diário fantástico*, Lisbon, 1954, and *O largo de D. Tristão*, Lisbon, 1956), and Patrícia Joyce's (*O pecado invistível*, Lisbon, 1955); some being pugnacious, for the cause of their sex, such as Maria Archer's (*A primeira vítima do diabo*, Lisbon, 1954), Celeste Andrade's (*Grades vivas*, Lisbon, 1954) and Maria Espiñal's (*Grades partidas*, Coimbra, 1955, and *Sob o signo da injustiça*, Coimbra, 1956); others being aggrieved and ironic, such as Ilse Losa's (*Aqui havia uma casa*, Lisbon, 1955), Luisa Dacosta's (*Província*, Lisbon, 1955) and Agustina Bessa Luis' (*A sibila*, Lisbon, 1954, and *Os incuráveis*, Lisbon, 1956). Senhora Luís, who received the Ricardo Malheiros Prize of 1954 for the first of these novels, was hailed by many critics as the new revelation in Portuguese fiction because of her insight into the uniqueness and essential loneliness of the individual or her evocation in Proust's manner of a dying society—two generations of a well-bred family of the Douro Valley in *Os incuráveis*. A minority was repelled by her worldly disorderliness. She knows how to trace feminine characters, e.g. the old servant Leocádia in *Os incuráveis*, or, in the same novel, the extravagant, aristocratic Cristina Corbalán.

Psychological analysis, mainly through introspection, in addition to skilful contrapuntal composition, made the third volume of José Régio's largely autobiographical *A velha casa* worth reading (*Os avisos do destino*, Vila do Conde, 1955). In it, Régio takes the inhibited young hero to the University of Coimbra. In Coimbra he finds older friends who encourage his literary talent, but he remains aloof. His periodical returns to his family in the small town of Azurara make him witness the gradual decomposition of his home. His own integration into society fails to come about. Especially the many satirical pages on student life in Coimbra stay in the reader's mind. Vergílio Ferreira recalled Eça's mockery in his experiments with different styles in the tales of *A face sangrenta* (Lisbon, 1954) and the novel *Manhã submersa*, a poor seminarist's life story (Lisbon, 1954). A clash between father and son was told from the weak son's point of view in Manuel do Nascimento's *Agonia* (Lisbon, 1954).

An excellent analysis of Eça de Queiroz's style

and its gradual poetization was written in the United States by Ernesto Guerra da Cal (*Lengua y estilo de Eça de Queiroz, I. Elementos básicos*, Coimbra, 1954). Several of Eça's novels were newly translated: *Os Maias* (Rome, 1956), *A ilustre casa de Ramires* (Rome, 1954) and *A capital* (Rome, 1954) into Italian, *O primo Basílio* into Czech (Prague, 1955), *A cidade e as serras* into English (London, 1955). Joaquim Paço d'Arcos continued to emulate Eça in *A corça prisioneira* (Lisbon, 1956). His novels of contemporary city manners continued to be widely translated also.

Júlio Dantas' romanticized historical episodes failed to arouse interest (*Marcha triunfal*, Oporto, 1954). Tomaz de Figueiredo imitated Camilo Castelo Branco's melodramatic manner in his Minho novel of crime and retribution, *Procissão dos defuntos* (Lisbon, 1954). Aquilino Ribeiro expanded a film script on Saint Antony into a novel (*Humildade gloriosa*, Lisbon, 1954), besides continuing his translation of Cervantes' *Quijote* and issuing a digressive, unsentimental life of Camilo Castelo Branco (*O romance de Camilo*, illustrated by Júlio Pomar and Carlos Botelho, Lisbon, begun in 1956). His novel *Volfrâmio* appeared in Italian translation (Rome, 1955). Miguel Torga revised and increased his *Contos da montanha* while he was in Brazil (S. Paulo, 1955). He also revised his only novel, *Vindima* (Coimbra, 1954). Individual tales by many well-known living writers have been published week by week with brief introductions by Manuel do Nascimento and António Feio, beginning with Aquilino Ribeiro's "Soldado que foi à guerra" (*Colecção Novela*, Lisbon, since December 1955).

Exotic themes gave flavor to Domingos Monteiro's interpretations of Castile (*Histórias castelhanas*, Lisbon, 1955). Africa inspired Manuel Ferreira's proletarian stories from the Cape Verde islands (*Morna*, Cabo Verde, 1956?), Alexandre Cabral's sympathetic stories of Congolese Negroes and Portuguese colonists (*Histórias do Zaire*, Lisbon, 1956), Reis Ventura's accounts of life in Angola (*Quatro contos por mês*, Lisbon, 1955; *Cafuso, Memórias de um colono de Angola*, Lisbon, 1956) and Rodrigues Júnior's reportage on the small rice planters in Moçambique (*Calanga*, Lourenço Marques, 1955). Castro Soromenho's *Terra morta*, a novel

on forced labor in Angola, was translated into French as *Camaxilo* (Paris, 1956).

6. THE THEATER received a passing shot in the arm when the Almeida Garrett celebrations in 1954 included the performance of all the plays of the founder of the modern Portuguese stage, in theaters or on the air. A few of Marcelino Mesquita's plays were revived for similar reasons. But when reading the survey of the Portuguese theater of this century in the literary pages of *O Comércio do Porto* (October and November, 1955) one realizes how numerous are the modern Portuguese plays and how few of them have ever been performed. Living Portuguese playwrights seem unable to contend with State and Church censorship successfully. Some innocuous fantasies were admitted to the stage: Luís Francisco Rebelo, once a member of the *Estúdio do Salitre* group, who has translated scenes from B. Brecht's and Ibsen's plays, saw his fantasy on death, *Alguém terá de morrer*, accepted in 1956, whereas his drama on poverty, *O dia seguinte*, was prohibited in 1954. When the *Companhia do Teatro Nacional* went to Paris in 1955, it offered a play by Gil Vicente and a regionalist play by the late Alfredo Cortês, *Tá mar* (1936).

Private experimental groups, while preferring plays by successful foreign authors—see for example the texts published in translation by the *Teatro d'Arte*, Lisbon, as *Teoremas de Teatro*, performed Portuguese plays regularly, such as Romeu Correia's *Cinco vogais*, Laurinda and Isaura, Alexandre Babo's *Encontros*, Luís Francisco Rebelo's *O mundo começará às 5,47*, Fernando Amado's *O iconoclasta*, and especially José Régio's new tragicomedy on politicians and political journalists, *A salvação do mundo* (Lisbon, 1954; first performed in 1956). A good old play, Vasco de Mendonça Alves' *A conspiradora*, first staged in 1913, was at last published (Lisbon, 1955). A. M. Couto Viana's *Tentação do reino* was played in Lisbon by members of the *Mocidade Portuguesa*. The stage version of Júlio Dantas' ultra-romantic *A Severa* provided a vehicle to the *fado* singer Amália Rodrigues in the winter of 1954/55.

Biblical themes were treated by Isabel de Nóbrega (*O filho prodigo, ou o amor difícil*, Lisbon, 1954) and Vieira de Almeida (*Judith*,

Lisbon, 1955). Several historical and religious plays were published, e.g. Friar Mário Branco's *Frei António de Lisboa* (Lisbon, 1954).

Portuguese companies carried plays by Gil Vicente not only to Paris, but also into the Portuguese countryside and to Africa. In 1955 Paulo Quintela begun an illustrated de-luxe edition in eight volumes of *As obras primas de Gil Vicente*. An edition of Vicente's complete works by Álvaro de Costa Pimpão, also of the University of Coimbra, was ready in 1956. Aubrey Bell's rare English translation of the *Auto da barca do inferno* was reissued (Lisbon, 1954), an Italian translation of the plays was made by Enzo di Poppa (Florence, 1954), and I. S. Révah furnished the first critical edition ever made of one of Vicente's plays, the *Auto de Inês Pereira* (Lisbon, 1955).

The first "theater in the round" in Lisbon was directed by Claude Frèches in 1954 at the *Institut Français*. The *Teatro Experimental* in Oporto inaugurated its little "pocket theater" in 1956 with Shakespeare's *Macbeth* in António Pedro's new translation. Several literary scripts were used for rather undistinguished motion pictures, among them in 1954 an Azorean regional play by Armando Cortês-Rodrigues, *Quando o mar galgou a serra* (second ed., Ponta Delgada, 1954).

Film clubs prospered and spread to Portuguese Africa, founded reviews, sponsored talks by writers on specific films, and founded a national organization. Their rise was told in Armando Blanco's *Tempo de cinema* (Lisbon, 1955). José de Matos Sequeira wrote a two volume *História do teatro nacional D. Maria II*, because this national institution had celebrated its centenary in 1948 (Lisbon, 1955).

7. RELIGIOUS WORKS of the past were reedited which aimed at the conversion of unbelievers: João de Barros' dialogue *Repica pneuma* (ed. I. S. Révah, vol. II, Lisbon, 1955), Manoel da Nóbrega's *Diálogos sobre a conversão do gentio* (ed. Serafim Leite, Lisbon, 1954) and Bishop Álvaro Pais' *Colúrio da fé contra as heresias*, with the Latin original (Lisbon, 1954). A philologist, Father Augusto Magne, prepared a facsimile edition of Ludolf of Saxony's *Vita Christi*, the earliest book printed in Portugal, with the text of three Portuguese manuscripts

(Rio, 1956). Hernâni Cidade selected sermons by António Vieira for the *Clássicos Sá da Costa* collection (3 vols., Lisbon, 1954-55). Lionel de Fonseka-Varnasuriya's *Les eaux de lumière* (Monaco, 1954) and C. Barthas' *Fatima et les destinées du monde* (Toulouse, 1956) were among the many new writings inspired by the Catholic shrine of Fátima. A biography of Anchieta, written by P. Roiz about 1605, was unearthed (S. Salvador, Bahia, 1955). Mário Martins wrote the life of the sixteenth century friar João Claro (Coimbra, 1956) and a work on medieval pilgrimages (*Peregrinações e livros de milagres da nossa idade média*, Lisbon, 1954). Recent pronouncements of Cardinal Cerejeira were collected (*Obras pastorais*, vol. IV, 1948-1953, Lisbon, 1954). Portuguese Islam of the past was investigated by José D. Garcia Domingues in *O místico louletano Al-Oriani e o pensamento filosófico-teológico do Islame ocidental* (Lisbon, 1954).

8. THE ESSAY continued to mirror the great interest in Catholic neo-scholasticism radiating from Braga and Lisbon, as well as that in neo-positivism, entrenched in Oporto and Coimbra. António Alberto de Andrade started *Filosofia*, a review of scholastic studies (Lisbon, since 1954). In 1954, the Catholic *Revista Portuguesa de Filosofia* of the Pontifical School of Philosophy in Braga became ten years old (see *Perspectivas do curso bracarense*, Braga, 1954). One year later, in March 1955, philosophers of all tendencies met in Braga for the First National Congress of Philosophy, to pay tribute to St. Augustine, to celebrate the fourth centenary of the reform of Coimbra University, and to honor Francisco Sanches, the native sceptic of the sixteenth century (*Actas do primeiro congresso nacional de filosofia*, Braga, 1955). A debate on the existence of a national Portuguese philosophy was prolonged by Joel Serrão, who took the negative side in articles of *O Comércio do Porto*, and Álvaro Ribeiro, who took the positive side in *A arte de filosofar* (Lisbon, 1955), foreshadowed by António Quadros' application of the idea to Portuguese architecture in *Introdução a uma estética existencial* (Lisbon, 1954).

Unamuno's friend Manuel Laranjeira's essays on *Pessimismo nacional* were collected (Lisbon, 1955). The first volume of the com-

plete works of the late Leonardo Coimbra appeared: *A alegria, a dor e a graça* (Oporto, 1956). Antero de Quental's spiritual evolution was studied anew by Joaquim de Carvalho in *Estudos sobre a cultura portuguesa do século XIX*, vol. I (Coimbra, 1955). The philosophers mentioned so far could be considered typically Portuguese. But one hesitates to apply the adjective to Francisco Sanches, whose works were reedited by Artur Moreira de Sá (*Tratados filosóficos*, Lisbon, 1955) and J. de Carvalho (*Opera philosophica*, vol. V, Coimbra, 1955).

Reforms of the educational system were suggested by many idealist thinkers, such as Afonso Botelho (*O drama do universitário*, Lisbon, 1955), António Quadros (*A angústia do nosso tempo e a crise da universidade*, Lisbon, 1956), and from a different angle, Fidelino de Figueiredo (*Música e pensamento*, Lisbon, 1954) and António Sérgio (*Educação cívica*, revised edition, Lisbon, 1954, and *Cartas do terceiro homem*, Lisbon, 1954). Einstein's death and the author's own illness inspired a kind of *ars moriendi*, Fidelino de Figueiredo's *Um homem na sua humanidade* (Lisbon, 1956). The fighting rationalist António Sérgio continued to spread his doctrines in pamphlets (*Antologia sociológica*, Lisbon, 1956) and the seventh volume of his *Ensaio*s, including his magnificent defense of the inquisitive European spirit against barbarous emotionalism (Lisbon, 1954). Egas Moniz' last lectures were collected (*Conferências médicas e literárias*, vol. VII, Lisbon, 1954). A. Moreira de Sá wrote a thesis under the influence of North American experimental psychology (*Inteligência e personalidade*, Lisbon, 1954). Vitorino de Magalhães Vilhena began to direct a popularizing *Panorama do pensamento filosófico* (Lisbon, 1956).

9. REFERENCE WORKS included two new bibliographical reviews, one directed by M. Lopes de Almeida (*Arquivo de Bibliografia Portuguesa*, Coimbra, since 1955), the other publishing inventories of overseas archives (*Boletim da Filmoteca Ultramarina Portuguesa*, Lisbon, since 1955). Manuel de Paiva Boléo edited another critical bibliography of philosophical works of international scope (*Notas bibliográficas*, Coimbra, 1956). For women Maria Lamas compiled *A mulher no mundo* (2 vols., Lisbon, 1952 and 1955). The *Grande*

Enciclopédia Portuguesa e Brasileira advanced to its thirty-second volume in 1956.

The centenary of the impressionist painter José Malhoa's birth in Caldas da Rainha was marked by many publications, among them Américo Cortês Pinto's *Digressões ao longo da pintura* (Caldas da Rainha, 1955).

In the realm of geography, Jaime Cortesão wrote with Pedro Calmon a volume on *Brasil* (Barcelona, 1956). His brother Armando Cortesão tried to prove again that Portuguese ships reached the West Indies before Columbus in *The nautical chart of 1424* (Coimbra, 1954). A rare Italian newsletter on Portuguese navigations to East India was translated into English by S. J. Pacifici (Minneapolis, 1955). Orlando Ribeiro contributed the chapter on Portugal to the fifth volume of Terán's *Geografía de España y Portugal* (Barcelona, 1954).

The opening of a *Centro de Estudos Históricos Ultramarinos* at Lisbon in June 1955 accompanied the usual activity among Portuguese historians. African history was explored as far as 1621 in the continuation of A. Brásio's *Monumenta missionária africana* (vols. 3-6, Lisbon, 1954-56) and as far as 1580 in A. Lobato's *A expansão portuguesa em Moçambique* (2 vols., Lisbon, 1954). The many articles by Robert Ricard on Morocco were gathered as *Etudes sur l'histoire des Portugais au Maroc* (Coimbra, 1955). Asian history was treated by Carlos Estorninho (*Macau na história das relações sino-americanas*, Lisbon, 1954), Germano da Silva Correia (*História da colonização portuguesa na Índia*, vol. V, Lisbon, 1954), former Ambassador Armindo Martins Janeiro (*Portugal e o Japão*, Lisbon, 1955), A. da Silva Rego and Artur Basílio de Sá (*Documentação para a história das missões . . .*, various vols. on India, Japan and Indonesia, Lisbon, 1954-56). The celebration of the founding of S. Paulo in Brazil originated a polemic between those who considered Governor Martim Afonso de Sousa as the founder (Jaime Cortesão, *A fundação de São Paulo, capital geográfica do Brasil*, Rio, 1955) and those who preferred the Jesuits (S. Leite, S.J., ed., *Cartas dos primeiros jesuítas do Brasil*, vol. I, S. Paulo, 1954, and *Breve itinerário para uma biografia do P. Manuel da Nóbrega*, Rio, 1955, and P. Durão, S.J., *Nóbrega, fundador de S. Paulo*, Lisbon, 1955). Serafim Leite also edited Manuel da Nóbrega's

Cartas do Brasil e mais escritos (Coimbra, 1955). The celebration of the reconquest of Pernambuco indirectly occasioned D. and T. de Sola Pool's history of the Spanish and Portuguese synagogue of New York City (*An old faith in the new world, Portrait of Shearith Israel, 1654-1954*, New York, 1955).

The tragic side of the Portuguese epic of the sea was detailed in James Duffy's *Shipwreck and Empire* (Cambridge, Mass., 1955), an analysis of the shipwreck stories of the *História trágico-marítima*. A notable specialist in economic history, Vitorino Magalhães Godinho, edited the final volume of sobering *Documentos sobre a expansão portuguesa* (vol. III, Lisbon, 1956). A novel explanation of the Inquisition as a struggle of the nobility against the rising urban middle classes was given by A. J. Saraiva (*A inquisição portuguesa*, Lisbon, 1956). The centenary of another disaster, the earthquake of 1755, led T. D. Kendrick of the British Museum to write *The Lisbon Earthquake* (London, 1956).

Among the biographies, the most interesting to Americans was Richard B. Davis' *The Abbé Joseph Francis Corrêa da Serra in America, 1812-1820* (Philadelphia, 1955), in which many of the letters written by this scientist and friend of Jefferson were reproduced. The letters of D. João de Castro, the early navigator and governor of Portuguese India, were edited by Elaine Sanceau (Lisbon, 1955). Lindley L. F. Cintra, who successfully established Portuguese authorship for the *Crônica geral de Espanha* of 1344, began its critical edition (vol. II, Lisbon, 1954). Damão de Góis' *Crônica do felicíssimo Rei D. Manuel* was reedited (4 vols., Coimbra, 1949-1955). Damião Peres started the publication of a supplement to his *História de Portugal* of 1928-37 (Barcelos, since 1954). António José Saraiva published the second volume of his ambitious *História da cultura em Portugal* (Lisbon, 1956).

There were many new dictionaries, giving proof of the peace-time development of international relations and the unceasing evolution of language. Technical dictionaries were compiled by Manuel de Medeiros (*Dicionário técnico poliglota*, 8 vols., Lisbon, 1954, in Portuguese, Spanish, French, Italian, English and German and Lewis L. Sell (*English-Portuguese comprehensive technical dictionary*, New York,

1953). General dictionaries included a needed but as yet imperfect *Dicionário inglês-português* in a pocket book size, compiled by Hygino Aliandro (New York, 1956). Two Brazilian scholars and one North American published the most useful philological manuals; Francisco da Silveira Bueno wrote *A formação histórica da língua portuguesa* (Rio, 1955), Serafim da Silva Neto gave an excellent introduction to the reading and editing of medieval documents (*Textos medievais portugueses e seus problemas*, Rio, 1956), and a great number of old texts, dating from between 874 and 1516, were carefully transcribed and commented on by Kimberley S. Roberts (*An anthology of old Portuguese*, Lisbon, 1956). The second volume of Augusto Magne's *Dicionário da língua portuguesa especialmente dos períodos medieval e clássico*, based on not always the best sources, appeared in Rio, 1954. The tenth, revised edition of Morais' *Grande dicionário da língua portuguesa*, in progress since 1948, got as far as the letter S in 1956. Out of Manuel de Paiva Boléo's circle in Coimbra came monographs such as *A linguagem corticeira* by Irene Alves da Silva (Coimbra, 1954) and Heinz Kroell's *Designações portuguesas para "embriaguez"* (Coimbra, 1956). Boléo himself published lectures on *Unidade e variedade da língua portuguesa* (Lisbon, 1955) and *Os nomes étnico-geográficos e as alcunhas coletivas* (Coimbra, 1956), suggesting numerous new investigations. Preparations have been made for elaborating a linguistic atlas of Portugal. A team has been formed for the purpose, headed by Paiva Boléo.

A large number of works in literary history and criticism fell into three categories: general histories, *Camonian*, and the literature of the Almeida Garrett centenary.

António José Saraiva and Oscar Lopes wrote a *História da literatura portuguesa* (Oporto, 1954) from a refreshingly new viewpoint, taking sociology and economics into account. They also inserted full biographies, e.g. of Francisco Manuel de Melo, and style analyses, e.g. of the prose of Manuel Bernardes, accompanying each section with well organized and almost up-to-date bibliographies. A chapter on the development of the Portuguese language precedes forty-five chapters grouped into six epochs. The last and most extensive of the six parts, labeled

"Romanticism," 282 pages long, includes chapters on "Realist and Parnassian poets" and "Modern literary currents" (Romantic survivals in the theater and the historical novel; traditionalist and *saudosista* currents; Symbolism and post-Symbolism; the first *modernista* group, with Sá-Carneiro and Pessoa; the second *modernista* group, including the *Presença* writers; the evolution of Naturalism; the decadent prose style, especially in Fialho de Almeida, Raul Brandão and Aquilino Ribeiro; and, too hurriedly, present Realist tendencies, especially in Ferreira de Castro).

Manuel Rodrigues Lapa brought his standard *Lições de literatura portuguesa, época medieval* up to date in a fourth edition (Coimbra, 1956). Mário Martins collected his monographs which deal mainly with medieval religious prose (*Estudos de literatura medieval*, Braga, 1956). Contemporary literature, rarely studied as a whole, was judged from a consistently aesthetic viewpoint by Franco Nogueira (*Jornal de crítica literária, 1943-1953*, Lisbon, 1954). Less useful and more personal was Aquilino Ribeiro's *Abóbora no telhado* (Lisbon, 1955), which provoked Gonçalves Rodrigues' retort *O Cavaleiro de Oliveira, o senhor Aquilino e eu* (Coimbra, 1956). Jacinto do Prado Coelho directed the first attempt at a combined history of literature of the three Portuguese-speaking regions (*Dicionário das literaturas portuguesa, galega e brasileira* (Oporto, begun in 1956). Three members of the *Presença* group dealt with Portuguese poetry as a whole—José Régio in an anthology, Casais Monteiro in an essay (*Poesia portuguesa*, Rio, 1956), and João Gaspar Simões in a lavishly printed history combined with selections (*História da poesia portuguesa*, vol. I, *Séculos XII a XVII*, Lisbon, 1955).

In the domain of Camões studies, the main event was the completion and revision in 1956 of Hernâni Cidade's critical evaluation of Camões as a lyric poet (1936; 2d. ed., 1952), as an epic poet (1950; 2d. ed., 1953), and as a playwright, in the setting of the Portuguese theater of his time (*Luís de Camões, III, Os autos e o teatro do seu tempo; As cartas e seu conteúdo biográfico*, Lisbon, 1956). A. A. Soares Amora discovered and edited writings by the first systematic Camões critic, steeped in Italian theories of poetry (*Manoel Pires de Almeida,*

S. Paulo, 1955). Arturo Farinelli's study of water and ocean poetry in Camões appeared in Spanish translation (*Poesía y crítica, Temas hispánicos*, Madrid, 1954).

Little in the vast Garrett literature went beyond repetitive eulogy and attempts to explain away his sentimental but real liberalism. New evaluations were made by J. Gaspar Simões in four lectures contained in *Garrett, Homenagem do Ateneu Comercial do Porto* (Oporto, 1954) and *Garrett, Uma biografia, um estudo crítico, uma antologia e um documentário gráfico* (Oporto, 1954), J. do Prado Coelho in a style study (*Garrett prosador*, Lisbon, 1955), David Mourão-Ferreira in a content analysis (*Garrett e a poesia confidencial das "Folhas caídas"*, Lisbon, 1955) and André Crabbé Rocha's older studies of Garrett's plays (*O teatro de Garrett*, Coimbra, 1954).

Cesário Verde's centenary produced a special issue of *Bandarra* (Oporto, March 1955) and a biography by Carlos Cunha, *Cesário, o poeta moderno* (Braga, 1955). Biographies of other modern writers were numerous: Teófilo Braga's life was written by José Bruno Carreiro (Ponta Delgada, 1955. Well balanced), Guerra Junqueiro's by Lopes de Oliveira (2 vols., Lisbon, 1954/55. Well documented, but apologetic), Camilo Pessanha's by António Dias Miguel (Lisbon, 1955), Wenceslau de Moraes' by Armando Martins Janeiro (Oporto, 1956. Based on original research in Japan), Teixeira de Pascoais' by Sant'Ana Dionísio (*O poeta, essa ave metafísica*, Lisbon, 1953. Uncritical), and José Régio's by João Gaspar Simões (Oporto, 1955). Critical monographs of some originality were rare; among them appeared Maria da Encarnação Monteiro's *Incidências inglesas na poesia de Fernando Pessoa* (Coimbra, 1955), a chapter on Gil Vicente in C. M. Bowra's *Inspiration and poetry* (New York, 1955) and one on António Vieira as a *Brazilian baroque writer* in Eugênio Gomes' *A literatura*

no Brasil (vol. I, Rio, 1956). Other seventeenth century authors besides Vieira furnished opportunities for studying the influence of Góngora in Portugal to Maria de Lourdes Belchior Rontes (*Frei António das Chagas . . .*, Lisbon, 1954) and to José Ares Montes (*Góngora y la poesia portuguesa del siglo XVII*, Madrid, 1956).

10. CONCLUSIONS. Lyric poetry regained prestige in the wake of the official homage to Almeida Garrett, the poet who introduced and lived Romanticism in Portugal, and of the private but fervent homage to Afonso Duarte, the teacher-poet of Coimbra, though not of its University. The writers coming out of the *Presença* group dominated literature. Their double nature as creators and critics was exemplified by José Régio, who produced finely wrought but not quite satisfying works as a critic, a lyric poet, a novelist and a playwright. But his achievement must be measured against the general unfavorable atmosphere of spiritual erosion. Many writers fought it, in verse, in fiction, and in a few instances, by attacking the invisible censorship. Morbidly sensitive to such atmospheric conditions, Miguel Torga generalized from his personal situation: "The cryptic, secret life which all of us are obliged to lead, has transformed us into monsters, morally speaking. Each act we practice is a feint, each sentence we utter a mental reservation. A general feeling of mutilation has, so to speak, become part of the physical makeup of each of us. From the most responsible public figures down to the humblest citizen, all of us consider ourselves failures, defeated, unfulfilled. We know that the little we are is a favor rendered to us, for we do not owe to our own effort, our merit, our courage to have crashed the gate to success; it has been opened to us through degradation." (*Diário VII*, p. 69)

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It is not possible to understand what is in the minds of other people without understanding their language, and without understanding their language it is impossible to be sure that they understand what is in our minds. Each language, including our own, is a delicate precision tool of immense potential value.

—JOHN FOSTER DULLES

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American Doctoral Degrees Granted in the Field of Modern Languages in 1955-56

Compiled by WM. MARION MILLER, Miami University

Name	Institution	Title of Thesis
ROMANCE LANGUAGES AND LITERATURES		
<i>French</i>		
*Aby, Robert-Peter	Stanford	The Problem of Cr��billon <i>fil</i> s
Addelson, Edward Harris	Harvard	Crime and the Criminal in the Novels of Balzac
Albro, Clarence Hall, Jr.	Kentucky	Romanticism as Reflected by 'Le Mercure de France' (1815-30)
Ambs, Margarete Louise	Western Reserve	Education of Children in Twentieth Century French Literature
*Anderson, Don Max	Iowa State	Edgar Allen Poe's Influence upon Baudelaire's Style
Andrews, Oliver Jr.	McGill	Eug��ne Dabit, sa vie et son oeuvre
Barchilon, Jacques	Harvard	Perrault's Tales of Mother Goose
Barnett, Andree Paheau	Utah	Octave Primez and la vie intellectuelle belge
Bays, Gwendolyn McKee	Yale	The Romantic Poet as Seer
Blend, Charles Daniels	Ohio State	The Tragic Humanism of Andr�� Malraux: An Essay of Interpretation
Bloch, Ad��le	Columbia	Le Monde fantastique des romans de Pierre MacOrlan
Bourneuf, Mother Aim��e	Fordham	Le Testament of Jean de Meun
Boyce, Wallace C.	Princeton	The Problem of the Presence of the Author in the Novels of Fran��ois Mauriac
Brody, Jules	Columbia	Boileau and Longinus
Brossman, Paul William Jr.	North Carolina	The Verbal Concept of Motion in Old French
Butler, Harry Lee	Minnesota	The Balzacian Hero
Caners, Leonard A.	Ottawa	La Femme dans l'oeuvre po��tique de P��guy
Carl, Ralph Fletcher	Michigan	Jean Roy��re and La Phalange
Casey, Camillus	Columbia	Les vœux du paon by Jacques de Longuyon: an edition of the manuscripts of the P redaction
Catherine, Rev. Sister Marie	Laval	La Vie liturgique de L��on Bly
Chamberlin, Wells	Chicago	Gen��se et structure d'Une t��n��breuse affaire
Charney, Hanna K.	Columbia	Le Scepticisme de Val��ry
Charron, Jean Daniel	North Carolina	The Life and Works of Pierre Charron, a Reevaluation
Clubb, William G.	Princeton	Moli��re and the Baroque Rhythm
Copple, Ann L.	Northwestern	M��rim��e the Russophile: A Reevaluation of his Contribution to the Publicizing of Russia in France
Cor, Laurence William	California	Language in the Theater: Its Nature and Function According to Contemporary Dramatic Theory in France
Culhane, Eugene J.	Fordham	Voltaire's Jesuit Sources on China
Donovan, Richard Bertram	Yale	The Medieval Liturgical Drama in the Hispanic Peninsula and Its Relation with That of the Rest of Europe, especially France
*Finnberg, Florence Faith	Minnesota	The Social and Political Thought of Victor Hugo as Revealed in L'��v��nement, A Newspaper Published under his Aegis from July 30-31, 1848, to December 1, 1851.
Freymann, Hella-Henriette	Columbia	Aspects litt��raires des tendances platoniciennes dans la France du XIX�� si��cle
Gille, Gis��le C.	Columbia	Barbey D'Aureville, critique litt��raire
Gochberg, Herbert S.	Brown	Pascal in French Literature and Thought, 1850-1890

* Persons whose names are preceded by an asterisk were awarded the doctoral degree in 1955; all others in 1956.

** Degree awarded in 1954.

Name	Institution	Title of Thesis
*Graham, Robert Somerville	Colorado	Bilingualism and the Creative Writer of French Canada
Gray, Floyd Francis	Wisconsin	Le Style de Montaigne
*Hamlin, Franklin Grant	Middlebury	L'Aventure de poésie chez Jean Giraudoux, Homme de Lettres
Harris, Truett W.	Brown	Victorien Sardou in the Modern Theater
*Helgesen, Moira Anne	Colorado	Forgues: Nineteenth Century Anglophile
Herring, James E.	Tulane	The Father-Children Relationship in the French Classical Tragedy
Holdheim, William Wolfgang	Yale	Gide and Nietzsche
Hope, Quentin M.	Columbia	The Literary Criticism of Saint-Evremond
*Hull, Alexander Jr.	Washington	The Franco-Canadian Dialect of Windsor, Ontario: A Preliminary Study
Humphries, Wm. James	California	An Edition and Study, Linguistic and Historical, of the French Translation of 1732 by Jean Corbechon of Book XV (Geography) of Bartholomaeus Angelicus' <i>De proprietatibus rerum</i>
Iknayan, Marguerite	Columbia	The Idea of the Novel in France: the Critical Reaction, 1815-1848
*Jones, Clelland E.	Iowa State	The Descriptive Sentence of <i>La Nouvelle Héloïse</i>
*Kuhn, Evelyn	Columbia	Pierre Hamp: his life and work
Lagarde, Marie-Louise	Tulane	Carmentell, peintre satirique des mœurs des dernières décades de l'Ancien Régime
*Lavallée, Marie M.	Columbia	The Artistic World of Paul Claudel
*Louria, Yvette	Columbia	La Convergence stylistique chez Proust
Martin, Catherine Rita	Columbia	The Concept of Universal Harmony in the Work of Paul Claudel
Marzi, Alfeo	Fordham	The Prose Style of Brantôme
McCulloch, Florence Turner	North Carolina	Bestiaries in Mediaeval Latin and French
*Mills, Gilbert Emory	Ohio State	The Fidelity of Voltaire to His Biblical and Patristic Sources as Shown by the First (1764) Edition of the <i>Dictionnaire Philosophique Portatif</i>
Mondelli, Rudolph J.	Fordham	The Evolution of Paul Bourget's Religious Concepts
Moore, Frederick Willard	Yale	The Drama of Paul Scarron
Myer, William Hoogland	North Carolina	The Pastoral Drama in Italy and France (1573-1632)
*Newell, Sanford Hamner Jr.	North Carolina	The Théâtre de la Foire 1700-1740
O'Connor, Helen M.	Laval	Jeanne d'Arc dans le théâtre contemporain français, anglais et américain
*Phillips, Florence Virginia	Ohio State	An Edition of Some of the <i>Cantigas d'Escarnho e de Maldizer</i>
Pimsleur, Paul	Columbia	French Radio Speech
*Poggenburg, Raymond Paul	Wisconsin	Essai bio-bibliographique sur Charles Baudelaire
Raymond, Agnes Gross	Middlebury	La Pensée politique de Giraudoux après la victoire et après la défaite
Redman, Harry, Jr.	Wisconsin	A Critical Introduction to Chateaubriand's <i>Vie de Rancé</i>
Rex, Walter Edwin	Harvard	Pierre Bayle: The Influence of Protestant Religious Controversies on his Early Work
*Robinove, Phyllis S.	Columbia	The Reputation of the <i>Philosophes</i> in France 1789-1799, as Reflected in the Periodical Press
Roden, Lethem Sutcliffe	Toronto	Laure Conan: The First French-Canadian Woman Novelist (1845-1924)
Roedig, Charles Francis	Yale	A Study of Malraux's <i>La Condition humaine</i>
Rowe, Constance	Columbia	Voltaire and the State
*Rupp, Theodore H.	Pennsylvania	The Influence of Chrétien de Troyes on Jehan's <i>Les Merveilles de Rigomer</i>
*Sackrin, Gene M.	Columbia	An Analysis of Modern French Vocalic Patterns, 1884-1953; a Functional-structural Survey
Sandomirsky, Lilian Natalia	Yale	Diderot et la morale
*Schoenbohm, Gertrude	Iowa State	The Style of Andre Gidé in his Translation of Rainer Maria Rilke's <i>Die Aufzeichnungen des Malte Laurids Brigge</i>

<i>Name</i>	<i>Institution</i>	<i>Title of Thesis</i>
Sellstrom, Albert D.	Princeton	Heroic Rhetoric and the Theater of Pierre Corneille
Sutton, Lois Marie	Texas	A Composite Lexicon of Forty Old French Poems
Sweetser, Franklin P.	Pennsylvania	The University of Pennsylvania Manuscript of the Old French <i>Blancandin et L'Orgueilleuse D'Amour</i> with a study of the manuscript relations
Undank, Jack	Harvard	<i>Est-il bon? Est-il méchant?</i> by Denis Diderot: a Critical Edition
Walker, Philip Doolittle	Yale	A Structural Study of Zola's <i>Germinal</i>
Waters, Harold Arthur	Washington	Claudel and the City of Men
Welsh, Homer C.	California, Los Angeles	<i>La Dame à la licorne</i> —A Critical Study
Wennberg, Benkt	Pennsylvania	Marie de France and the Anonymous Lais. A Study of the Narrative Lai in the 12th and 13th Centuries
Wittemore, John Howard	Yale	The Syntax of Saint-Simon
Yahiel, Edwin Daniel	Michigan	Goerges Feydeau et son oeuvre
<i>Spanish</i>		
*Ackerman, Stephen Hamilton	Ohio State	Don Juan in the Generation of '98
Arriola, Paul Manuel	California	The <i>Viage a Jerusalem</i> : A Contribution to the Study of Spanish Travel Literature
Ayllon, Candido	Wisconsin	Pessimism in the <i>Celestina</i>
*Baird, Herbert	Chicago	Análisis filológico de <i>Olas de Roma</i>
Bary, David Alan	California	The Poetry of Vicente Huidobro
Barrenechea, Ann Maria	Bryn Mawr	The Expression of Unreality in the Works of Borgés
Victorina		
Berndt, Robert John	Western Reserve	A Qualitative Analysis of the Versification of Selected <i>Comedias</i> of Luis Velez de Guevara
*Bininger, Robert Jeffers	Ohio State	A Critical Edition, with Introduction and Notes of Valez de Guevara's <i>El Conde don Sancho Niño</i>
Brosman, Margaret Cuneo	North Carolina	The Verbal Concept of Motion in Old Spanish
Brown, Timothy, Jr.	Wisconsin	Monteiro Lobato: A Critique
*Butler, Charles William	Colorado	Federico Gamboa, Novelist of Transition
Cameron, Wallace John	Iowa State	The Theme of Hunger in Spanish Picaresque Literature
Carrino, Frank Gaetano	Michigan	Manuel Fernández Juncos: Pivotal Force in the Insular Movement of Puerto Rico through <i>El Buscapé</i>
Chandler, Arthur Alan	Ohio State	The Role of Literary Tradition in the Novelistic Trajectory of Emilio Pardo Bazán
Chang-Rodriguez, Euginio	Washington	La literatura política de Gonzales Prada Mariategui y Haya de la Torre
Chambers, Dwight Oliver	Kansas	Defensa de poesía: A Spanish Version of Sir Philip Sidney's "Defense of <i>poesia</i> "
*Collins, Pauline Pressley	North Carolina	Bibliographers of the Colonial Period in Spanish America
*Corbitt, Roberta Day	Kentucky	This Colossal Theater: The United States Interpreted by José Martí
Cullen, Arthur James	Middlebury	El periodismo madrileño durante la monarquía constitucional 1820-1823 con atención especial a las manifestaciones literarias
Curry, Virginia Frances	Indiana	Vicente Blasco Ibáñez: Social Reformer and Propagandist
Davis, Jack Emory	Tulane	Estudio lexicográfico de <i>El Periquillo Sarniento</i>
Devlin, Joseph John	Boston	Anticlericalism in Spanish Literature, Particularly in the Twentieth Century
Emmons, Glenroy	New Mexico	The <i>Romancero</i> as an Expression of Ideology of the Spanish People: An Analysis of the Medieval Spanish Ideology as Seen in the Oldest Historical Ballads
Farley, Roger A.	Florida State	Interrogative Patterns of Sentence Units in Contemporary Castilian Dramatic Speech
*Fitzgerald, Sister Marie Christine	Western Reserve	The Irish in Spain
Gordon, Alan Martin	Harvard	Verb-Creation in the Works of José Martí: Method and Function

Name	Institution	Title of Thesis
Hafters, Monroe Zelig	Harvard	The Prince in Quevedo, Saavedra Fajardo and Gracián: A Study of Prose Writings on the Formation of the Preeminent Man in Seventeenth-Century Spain
Haley, George	Brown	The Life of Vicente Espinel and Its Reflection in His Work
Hatcher, Paul Gilliam	Michigan	The Ideas and Opinions of Manuel Linares Rivas
Jacob, Alfred Bennis	Pennsylvania	The <i>Razón de amor</i> . Edition and Evaluation
*Kirk, William Wright	Illinois	The First Literary Periodicals of the Republic of Panama
*Kobbervig, Karl Irving	Washington	A System for Classifying Motif Elements in the Drama of the Golden Age and its Applications to the Comedies of Juan Ruiz de Alarcón y Mendoza
Mazza, Rosario Raphael	New Mexico	A Critical Analysis of Fray Luis de León's Poetry and Prose
*McManamon, James Edward	Illinois	Echoes of Virgil and Lucian in the <i>Araucana</i>
*McRill, Paul Courtney	Colorado	The Life and Works of Angel de Campo
Mikulski, Richard Michael	Kansas	The Carlist Wars in the Serial Novels of Galdós, Baroja and Valle-Inclán
Miller, Gustavus Hindman	Michigan	A comparison of Late Renaissance and Early Baroque Aesthetics as Seen Through Two Dramatic Interpreta- tions of the Inés de Castro Story
*Montgomery, Thomas Andrew	Wisconsin	A Linguistic Study of the Book of Matthew in Manu- script I.I.6 of the Escorial Library
Newman, Richard W.	Boston	Calderón and Aquinas
*Nyhom, Hannah Marie	Wisconsin	An Edition of Fray Hernando de Talavera's <i>Tractado prouechoso que demuestra como en el uestir y calcar comunmente se cometen muchos peccados y aun tambien el comer y beuer</i>
Paredes, Américo	Texas	<i>El corrido de Gregorio Cortez</i> , a Ballad of Border Conflict
Peterson, Phillip Burns	California	A Linguistic Study of the Old Leonese <i>Fuero de Ledema</i>
Platt, Frank Thomas	Ohio State	<i>El príncipe don Carlos</i> of Diego Ximénez de Enciso: A Critical Edition with introduction and notes
Polt, John Herman Richard	California	Eduardo Mallea and the Contemporary Argentine Novel
Ramirez, Adolf	Wisconsin	The Chilean Novel of Social Protest
Ramón, Michel R.	Northwestern	Neuva interpretación del pícaro y de la novela picaresca Española
Reynolds, John Joseph	California	A Study and Critical Edition of Tirso de Molina's <i>El condenado por desconfiado</i>
Rexroat, Ruth	Texas	The <i>Diario de México</i> , First Daily of New Spain: Its Literature
Ritter, William Willis, Jr.	North Carolina	A Comparative Study of the Latin Writings of Isidore of Seville, Elipandus of Toledo, and Paulus Alvarus of Córdoba
de Rivas, Enrique Manuel	California	La obra de Enrique de Mesa
*Rust, John Badcke	Middlebury	La novela contemporánea en España (1939-54)
Sayers, Raymond S.	Columbia	The Negro in Brazilian Literature
Schuyler, Sister John Emmanuel	Western Reserve	The Biographies of Fr. Luis de Granada: A Study of His Life, Doctrine, and Literary Genius Revealed in His Biographies and Related Documents.
*Sheppard, Douglas Claire	Wisconsin	A Critical and Annotated Edition of Lope de Vega's <i>El villano en su Rincón</i>
Simeone, Anthony J.	Boston	The Medicine-Man in the <i>Novela Indianista</i>
Senoir, Judith	Radcliffe	The Concepts of Parts of Speech in the Early Grammars of the Spanish Language
Taylor, Harvey Darrel	Illinois	Joaquín V. González and Justo Sierra, <i>Maestros de América</i>
*Thompson, Miriam Henrietta	Tulane	Twentieth Century Yanqui Imperialism in the Prose Fic- tion of Middle America
Triola, Alfred Angelo	Illinois	The Boiardo-Ariosto Tradition in <i>Las lágrimas de Angélica</i> of Luis Barahona de Soto (1586)
Very, Francis George	California	The Corpus Christi Procession in Spain: A Literary and Folkloric Study

<i>Name</i>	<i>Institution</i>	<i>Title of Thesis</i>
*Vinci, Joseph	Middlebury	La predicación de Fray Pedro Malón de Chaide en <i>La conversión de la Magdalena</i>
Young, Howard T.	Columbia	José Juan Tablada: Mexican Poet (1871-1945)

GERMANIC LANGUAGES AND LITERATURES

Allison, Donald Edward	Washington	Schiller's Ideological Approach to Tragedy
Baecker, Anne F.	Cincinnati	The Treatment of History in the Works of Gertrud von le Fort
Blaisdel, Foster Warren	California	The Preposition-adverbs in the Oldest Icelandic Prose Manuscripts
Bourgeois, Joseph E.	Cincinnati	Priests and Religions in the Novels of Enrica von Handel-Mazzetti
Cardinal, Clive Helmut	Toronto	Inspiration and Craftsmanship in the Work of Rainer Maria Rilke
Crosby, Donald H.	Princeton	Schiller and Kleist: Influence and Creative Kinship
Dunkele, Harvey Ivan	California	C. M. Wieland's Aesthetic Evaluation of Literature
Dyck, Martin	Cincinnati	The Relation of Novalis to Mathematics
*Ebel, Bartel Edward	Stanford	The Expression of the Comic in the Plays of Ferdinand Raimund
Ellert, Frederick Charles	Stanford	The Problem of the Jew in Werfel's Prose Works
Fridsma, Bernard J.	Michigan	Social and Cultural Criticism in the Works of Ernst Wiechert
*Gottwald, Paul	Ohio State	Die Revision von Stiftern <i>Abdias</i>
Hahn, Walther Lucian	Texas	Themun und Motive in Gottfried Kellers Prosawerken
Haywood, Bruce	Harvard	A Study of Imagery in the Works of Novalis
Hepworth, James B.	Utah	The Dionysian Element in the Works of Thomas Mann
Hopper, Henry Pearson	George Washington	A Study of the Function of the Verbal Prefix <i>ge-</i> in the Lindisfarne Gospel of St. Matthew.
Ilkow, Peter	Harvard	Die Nominalkomposita der altsächsischen Bibeldichtung. Ein semantisch-kulturgeschichtliches Glossar
*Jennings, Lee Byron	Illinois	The Grotesque Element in Post-Romantic German Prose: 1832-1882
Kallos, Alexander	Pennsylvania	The Social Problems in the Work of Anton Wildgans
*Kauf, Robert	Chicago	Faith and Despair in George Kaiser's Work
Keeton, Kenneth Edward	North Carolina	History of the Berliner Montags Klub with Special Emphasis on the Years 1748-1798
Klimas, Antana	Pennsylvania	Primitive Germanic—Kuningaz and Its Spread
*Keul, Carl	Cornell	Gerhart Hauptmann's Fiction—A Study of Autobiographical Motifs
Kufner, Herbert Leopold	Cornell	The Dialect of the Freutsmoos Area (Bavaria)
Kurtz, Ann White	Maryland	C. M. Wieland and the <i>Teutscher Merkur</i> 1773-1789
Langhammer, Franz	Northwestern	Das Novalisbild in Frankreich des neunzehnten Jahrhunderts
*Low, Werner	Chicago	Constantin Brunner and 20th Century German Thought
Marr, Weaver M.	Indiana	Theory and Practice in the Dramas of Paul Ernst
Merkel, Gertrude	Cornell	Das epische Werk Regina Ullmanns
Mueller, Paul E.	Columbia	David Zeisberger's Official Diary, Fairfield, 1791-1795
Oldenbrook, William Herman	Harvard	Johann Melchior Goeze, a Monograph
Powell, Ward Hughes	Colorado	The Problem of Primitivism in the Novels of Joseph Roth
Reinhold, Ernst	Michigan	The Reception of Franz Grillparzer's Works in England During the 19th Century
*Ritter, Frederick	Chicago	Der Wandel des menschlichen Vorbildes im Werke Adalbert Stifters
Ryberg, Josef E.	Illinois	Seperable Prefixes in Cruciger's Adaptations of Luther's Sermons, 1530-1539
Seymour, Richard Kellogg	Pennsylvania	Nominal Word Formation by Suffixes in the Swabian Dialect
Smith, Henry d'arcy Gerstell	Harvard	The Early New High German <i>Belial</i> : History, Relationship of Manuscripts, and Partial Edition

Name	Institution	Title of Thesis
Sonnenfeld, Marion Wilma	Yale	The Figure of Hagen in Germanic Heroic Poetry and in Modern German Literature
Taylor, Ransom Theodore	California	The Concept of Political Power in the Works of Alfred Neumann
Trendota, Kristina Eugenia	Minnesota	Das Lowenleitmotiv in Ricarda Huchs Lebeswerk
Wegener, Adolph Herman	Pennsylvania	The Death Problem in the Works of Ernst Wiechert
Weiss, Gerhard Hans	Wisconsin	Die Prosawerke Werner Bergengruens
*Weiss, Robert Otto	Stanford	A Study of Arthur Schnitzler (with Special Consideration of the Problem of Psychosis) in <i>Flight into Darkness</i>
Weise, Herbert Frank	Washington	The Resolution of the Father-Son Conflict in the Works of Franz Werfel
Ziemand, Louis	Pennsylvania	Kasuistik des Verbrechens in Schillers Dramen
SLAVIC LANGUAGES AND LITERATURES		
Blair, Russell	Pennsylvania	The Food Habits of the East Slavs
Danowitz, Edward Francis	Pennsylvania	A Guide to the Teaching of Russian Military Terminology to Marine Corps Personnel
Jackson, Robert Louis	California	Studies on Dostoevsky's <i>Notes from the Underground</i> in Russian Literature
Jezierski, Bronislas de Leval	Harvard	The Literary Career of Henryk Sienkiewicz in Russia: a Phase of Russo-Polish Relations
McLean, Hugh	Harvard	Studies in the Life and Art of Leskov
Pazuniak, Natalia Ishchuk	Pennsylvania	The Vocative Case in Ukrainian
Pircsenok, Anna Antonia	Pennsylvania	Czech Literature in the Moravian Archives in Bethlehem, Pennsylvania
Schmalsteig, William Riegel	Pennsylvania	Criteria for the Determination of Slavic Borrowings in Lithuanian
Sturm, Rudolf	Harvard	Sojourn of the Czech Poet Josef Václav Sládek in the United States and the American Influences in his Writings
Worth, Dean Stoddard	Harvard	A Contribution to the Study of the Syntactic Binary Combination in Contemporary Standard Russian
Yurieff, Zoya	Radcliffe	Gogol as Interpreted by the Russian Symbolists
<i>Italian</i>		
Arcudi, Bruno Anthony	Yale	Alessandro Tassoni and His Role in the Intellectual Life of the Seicento
Myer, William Hoogland	North Carolina	The Pastoral Drama in Italy and France: 1573-1632
Ortisi, Domenico	California	Il poema Eroicomico nel seicento
Selby, Talbot Rayl	North Carolina	Filippo Vallani's <i>De Viris Illustribus Florentinis</i>
<i>Portuguese</i>		
Sharpe, Lawrence Allbright	North Carolina	A Critical Edition of the Old Portuguese <i>Vida de S Bernardo</i> with Introduction, Notes and Glossary
OTHER LANGUAGES AND LITERATURES		
<i>Chinese</i>		
*Schultz, William Rudolph	Washington	Lu Hsun: The Creative Years
Serruys, Paul Leo-Mary	California	Prolegomena to the Study of the Chinese Dialects of Han Time According to <i>Fang yen</i>
Watson, Burton D.	Columbia	Ssu-ma Ch'ien: The Historian and His Work
Yang, Richard Fu-sen	Washington	Lü T'ung-pin in the Yüan Drama
<i>Near Eastern</i>		
Greenfield, Jonas Carl	Yale	The Lexical Status of Mishnaic Hebrew
<i>Far Eastern</i>		
Brinner, Wm. Michael	California	Damascus During the Reign of Sultan Barquq According to Ibn Sasrā's Arabic Manuscript, Edited, Translated, and Annotated.

<i>Name</i>	<i>Institution</i>	<i>Title of Thesis</i>
Niwa, Tamako	Radcliffe	Nakatsukasa Naishi nikki
Shea, George Tyson	Michigan	The Japanese Proletarian Literary Movement; Theory and Fiction: 1921-1934
Viglielmo, Valdo Humbert	Harvard	The Later Natsume Sōseki: His Art and Thought
<i>Uralic and Altaic</i>		
Austerlitz, Robert P.	Columbia	The Metrical Structure of Ob-Ugric Folk-poetry
COMPARATIVE LITERATURE		
Browne, Richard Joseph	Yale	A Stylistic and Formal History of the Middle High German <i>Leich</i> , 1190-1290
Demetz, Peter	Yale	Marx, Engels, and the Poets
Mahoney, John Francis	North Carolina	The <i>Ordo Praemonstratensis</i> and Chrétien de Troyes' <i>Contes del Graal</i> : A Study in the Judaeo-Christian Interpretation of the Grail
Satterthwaite, Alfred Wanner	Harvard	Spenser, Ronsard and DuBellay: A Comparative Study
Spilka, Mark	Indiana	Dickens and Kafka: A Mutual Interpretation
Zimmermann, Eléonore Maria	Yale	La Formation de l'individu dans le roman allemand et français de 1795 à 1805
LINGUISTICS		
Elson, Benjamin Franklin	Cornell	Sierra Popoluca Morphology
Harrell, Richard-Slade	Harvard	The Phonology of Colloquial Egyptian Arabic
Hymes, Dell Hathaway	Indiana	The Language of the Kathlamet Chinook
Ingemann, Frances Johanne	Indiana	An East Cheremis Grammar
Kivisild, Livia	Montreal	Etudes ethnolinguistiques des relations finno-russes reflétées dans le lexique
*Macris, James	Columbia	An Analysis of English Loanwords in New York City Greek
Newmark, Leonard	Indiana	An Outline of Albanian (Tosk) Structure
Weinberger, Marvin Elmer	Cornell	The Linguistic Implications in the Theory and Poetry of Stéphane Mallarmé

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Teachers—and men in general—are apt not to observe themselves closely enough, and, therefore, to ascribe stupidity, carelessness, laziness, to pupils when they themselves are really in fault. There are, of course, and always will be, stupid, careless, and lazy boys and girls, young men and maidens, men and women; but the proportion of these is by no means so large as some instructors would maintain. What is apparently stupidity in many a pupil, is, in reality, lack of clearness in the teaching. If difficulties are not clearly and intelligently explained, the student cannot master them, and the fault is not his at all. This is very much more frequently the case than many imagine.

—F. C. DE SUMICHRIST

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Book Reviews

DOW, NEAL, *Review in French*. New York: Henry Holt and Company, 1956. Pp. vii+138+xlvi. \$2.50.

While the author of this commendable intermediate grammar tells us that it "is particularly planned for a course in which reading, speaking, and the review of grammar can be integrated so as to be mutually helpful," it is his purpose to present review grammar as the tool which it should properly be to help accomplish the main objectives of reading and speaking. Accordingly, he advises the instructor to supplement this text with a reader which can be made the basis both of conversation drill above and beyond the meager provisions of a review grammar as well as of extensive connected reading experience for which this text is merely a preparatory aid. In the light of his limited objectives, this writer feels that Professor Dow has succeeded in putting together a very intelligent and extremely usable text.

Twenty of the thirty chapters of the book deal with the principal topics of functional grammar which are presented with conciseness and relevant illustrations. The descriptive portion of each chapter is followed by a varying number of short sets of simple English to French sentences to be written, each set dealing with only one or two phases of the lesson. This makes for considerable flexibility in usage and allows the instructor to emphasize those exercises which illustrate a particular point. Greater or less attention to grammar may accordingly be given by teachers with varying preferences. Each lesson contains, also, a limited number of idiom patterns which are likewise illustrated in a final set of exercises. Not only do they provide practice in writing French, but these twenty chapters may serve also as a basis for oral expression since "they are intended to furnish the patterns for composing simple sentences for conversation" and "contain sufficient drill on fundamentals to help promote accuracy in composing those sentences."

The grammatical material is, for the most part, quite comprehensive and very intelligently presented. An occasional topic, to be sure, lends itself to further amplification. For instance, the discussion of the future in temporal clauses (p. 37) is limited to "*quand* (*lorsque*, etc.)" without specific inclusion of conjunctions like *aussitôt que*, *dès que*, and *tant que* which are equally common. Some of the other lacunae which might be listed are: the use of nouns of quantity, *bien* and *la plupart* with the partitive construction (pp. 13-14); the omission of *retourner* in the list of intransitive verbs (p. 22); the rule for position of reflexive pronouns in relation to other conjunctive pronouns (p. 33), particularly as it violates the rule given on page 22; the use of disjunctive pronouns after comparisons (p. 43); and the explanation of the uses of French equivalents for the English *former* and *latter* (p. 56). While the treatment of the

subjunctive is especially complete (pp. 91-104), some detailed discussion might have been included on when and how to avoid it. In addition to these omissions, most of them admittedly minor, one might question the inclusion of the *venir de* idiom under the heading of "auxiliary use" of *venir* (p. 23), which topic is more fittingly treated on page 83, and the correctness of translations like "I will not do anything more" instead of "I will not do anything anymore" for "*Je ne ferai plus rien*" (p. 27). On the whole, however, Professor Dow has very effectively covered the principal grammatical considerations which fall within the scope of a second-year text.

The remaining ten chapters deal with reading aids and are very intelligently interspersed among the twenty chapters described above. These aids are each dedicated to topics of grammar of which students need have only a passive knowledge (ex: the narrative present, the past definite), to certain verb usages (ex: *vouloir*, *pouvoir*, *devoir*), and to some of the more complicated problems of syntax (ex: inverted order, the subjunctive in conditional sentences, etc.). In almost every case, the chapter treating a reading aid follows directly and is an extension of a topic of functional grammar just discussed. Here, too, the method suggests maximum adaptability. The reading lessons, which strive for the development of correct translation habits, may either be taken up in the sequence in which they are presented, or may be passed over entirely until the functional grammar has been completed and then studied as review to accompany reading. Devotees of the oral method may, indeed, exclude many of them entirely.

Chapter 28, for example, deals functionally with the subjunctive in adverbial and adjectival clauses, while chapter 29, a chapter on reading aids, presents such common reading challenges as the subjunctive in conditional sentences, the hortatory subjunctive, (which seems to include the optative subjunctive among some of the examples given: *Plût à Dieu!*, *Vive le roi!* (p. 104)), and other idiomatic uses of the subjunctive ("*Je ne te laisserai pas ici, . . . dussé-je mourir . . .*" (p. 104), which might possibly have been included under the subjunctive in conditional sentences). The chapter on inverted order, a topic so often neglected and yet so frequently a stumbling block for American students, is especially helpful, although one might question the mention of *après* and *enfin* in this connection (p. 60), while on the other hand, adverbs like *du moins*, *rarement* and the indefinite relative like *quelque . . . que* (ex: *quelques grandes que soient vos richesses . . .*), which more commonly require inversions, could have been mentioned. The past participles of intransitive verbs used adjectively, in addition to being translatable by a clause (p. 104), could also in many cases be rendered by a present participle in English, and often more smoothly (ex:

accoudé sur la table . . . ; penché à la fenêtre . . . ; etc.).

The author has gone to great pains to take the sentences which are contained in these reading exercises from selected and varied modern writers. On the whole, they serve as excellent illustrations of and practice for the topics treated. Supplementary vocabulary is provided. The reading lessons also include a few additional idiom patterns (mostly needed for reading recognition) and are followed by additional French to English translation exercises (again taken from literary sources) which illustrate the particular idiom.

The thirty lessons are followed by a long appendix which includes regular and irregular as well as orthographic-changing verbs, along with some miscellaneous considerations. Forty-six pages of carefully prepared French-English, English-French vocabulary complete this attractive book.

The book is generally free from errors. See, however, *laquelle* for *lequel* (p. 9, no. 9); *gaçon* for *garçon* (p. 30, sentence 5); *faire* for *fait* (p. 89, sentence 8); *Subjunctive* for *Subjunctive* (p. 100, paragraph 95); and *quoi que* for *quoique* (p. 100, under "Concession . . .").

In addition to its many other merits, not the least of which are comprehensiveness in scope and succinctness of presentation, this text is to be recommended because it lends itself to flexibility in usage. It can easily be adapted to the desires and needs of instructors who prefer greater or less stress on grammar, and serves admirably as a useful stepping stone to either oral or reading emphasis.

HERBERT H. GOLDEN

Boston University.

HARRIS, JULIAN AND MONOD-CASSIDY, HELENE, *Petites Conversations*. Madison: The University of Wisconsin Press, 1956, pp. xii+146. Illustrated. Student edition \$1.50, Teacher's edition \$2.50.

During the last few years French has been introduced in many elementary schools and a movement to encourage foreign language study in the grades has been gaining support. This has been evidenced by the considerable number of talks on this subject delivered at language meetings and the many papers on the subject published in language reviews and journals. Not that teaching languages in the elementary school is an entirely new educational departure, of course, for it was done in the past, but it was not done on a wide or national scale until recently.

Perhaps one reason that it was not was because texts for such courses were not numerous and some of those that did exist were too difficult for the prospective students. This situation is being remedied now by the appearance of courses of study for young people in the elementary grades.

The attractive little book *Petites Conversations* by Professor Harris and Mrs. Monod-Cassidy is the latest of the texts written to provide French for the elementary school student. The authors state that the book "is designed as a two-year course for fifth and sixth grades. It contains twenty-four carefully graded lessons in the form of dialogues (with supplementary material for each), six grammar units, special lessons for Christmas, songs, poems and jingles, and a modicum of information about life in France." It is to be noted that a teacher's edition is available, a very

helpful addition to the course, and a 33 $\frac{1}{3}$ RPM record is also available, priced at \$4.50.

Setting aside any profound consideration of the educational principles and methods most suited to this age of student and most in accord with the current trends in teaching languages (matters which were dealt with at some length in the October MLJ review by Stephen L. Pitcher of another text for young students), one must congratulate the authors on this text. The format is attractive, the printing is large and easily read, and the illustrations are clever and suited to the youthful students.

At first glance the amount of material in each lesson seems to be very brief, but the careful directions in the teacher's manual, stressing the value of repetition and action or gesture to accompany each phrase lengthens this briefness so that each lesson is of appropriate length for the class period. It is indeed valuable to have the manual, for most teachers, accustomed to older students, would be at a loss as to how best to proceed.

Mrs. Monod-Cassidy gave an interesting talk, a year ago, at the Illinois Modern Language Association meeting at Navy Pier, in Chicago, on the teaching of these *Petites Conversations* and stressed the effort made to teach good French pronunciation. She described how much care and constant checking and repetition were devoted to inculcating accurate reproduction of the French sounds and syllabification and the pleasure the students seemed to experience in attaining correctness. This phase of the course, too, lengthens the time needed to cover the lessons.

The section in each lesson entitled *Remuons un peu* provides physical activity and change of classroom drill by action-series material, a phase of the class work which should be interesting to the young students.

CAMERON C. GULLETTE

University of Illinois

DU PLANTY, RÉGINE, *Reflets de France*. New York: Harper and Brothers, 1955, pp. vii+375. \$3.50.

In the very first paragraph of her Introduction the author of this text reveals that "Its ambition is great, for its purpose is to portray France and gradually reveal its setting, its people, its civilization, even its soul, against a background of history and geography." This is to be accomplished by "a sort of traveling process," as the text takes the student from region to region. As we proceed on our trip, the author gives us, at the beginning of each region, "a short reminder of French history and more detailed study of the physical aspects of the region and its main characteristics." And then, "after having described the people and their way of life, the resources such as art, industry, and sometimes the cities, we disappear behind prominent French writers of modern times and request them to speak for themselves." Each of the selections taken from the "prominent French writers" is introduced by a brief explanatory note written by the author.

The ambition that prompted the publication of this text arises, one might say, from the enthrallment of the editor as she revives and fans the memories of her native land. She thinks of France as "a microcosm of beauty and di-

versity," as "a miniature painting" which leaves "delicate and unforgettable memories." It is this Pre-Raphaelite rapture that our author would communicate to students, for "arousing enthusiasm is a teacher's job."

This book is definitely a step in the right direction, in as much as it combines the civilizational and the cultural approach. It is not the first step in this direction, as the author so confidently believes, neither is it the most daring, challenging or satisfying, as is hoped. The novelists and poets chosen are not all "prominent French writers." Their "modernity" is very much a matter of defining that term. The selections from them, however, are "poetic," inspiring and exhilarating, to say the least. The footnotes explaining "technical terms and popular expressions" are both adequate and accurate, even if they are not always concrete enough to be interesting ("Aix-la-Chapelle: the present Aachen, p. 4; Hôtel de Ville: city hall, still used as such, p. 5). The abridgments of the texts themselves have been performed frequently in a fashion that is abrupt and bewildering. At the end of the book are to be found "questionnaires" and "lectures recommandées." The former are too factual and stilted. Such techniques do not appeal to the innermost consciousness of the student. They do not inspire imaginative and original thinking. The "lectures recommandées" are inviting and suggestive. One might wish, however, that a few of the early nineteenth century authors had been replaced by more truly contemporary ones. "Il faut être de son époque," as Sartre says. This reviewer has not checked every word in the vocabulary carefully. In general, the meanings seem accurate. Random, spot-checking reveals, however, some which are open to question, and to finer differentiation (otherwise why use literary texts): "superbe f. pride; suant adj. perspiring; tapi adj. hidden; tâcher v. to try, attempt; tenter v. to attempt, try (pp. 370-371).

A step in the right direction, this text reveals also the dangers and hazards involved in the preparation of a so-called "socio-cultural" text of this type. The explanatory passages, written in French by the author herself (Historique; Aspect Physique) and the brief English notices on authors also written by Mlle Planty often share the same defects. In subject matter they are inclined to be so trite as to be ineffectual; in style so clumsy and cumbersome as to be difficult to decipher with pleasure and ease. Two examples will suffice: Victor Hugo, "A great poet, perhaps the greatest, he is the author of many volumes of poetry, novels, and dramas, and the precursor of new ideas in literature as well as in politics and international affairs. His tremendous works enjoy world wide fame" (p. 8); Chateaubriand, "There (at the family's stern and huge castle of Combourg) he spent his days with a pious mother, a morose father infatuated with his nobility, and a passionate-hearted girl, his sister Lucile, who was the first one to suggest that he put into writing his ever-changing emotions" (p. 56).

The excerpts from the authors themselves are well chosen, and yet nearly all, more or less, bear the same stamp. They illustrate above all the delicacy and diversity of France-la-Doulce. They soar on wings of lyrical appreciation and mystical love. In a way, every other excerpt is in part an "exhortium," arousing the reader to take up the

trek to Paris and the Provinces. After a few of them one yearns for something a little more realistic, a little less baubly and "bibliothèque rose." The photographs, too, which illustrate the texts are marked by the same features. Supplied by the "French National Tourist Office," and the "French Embassy Press and Information Division," they are romantic and unrevealing. One would have preferred a series of close-up clichés taken at random, and disclosing the secret of an authentic sector of an actual French situation. "Exister, c'est tout simplement être là" (Sartre, again).

This text, then, is a step in the right direction, but it is mainly ascensional. It mounts the rose-strewn path of beauteous memory and delicate recollection. As such it does serve a purpose. In a world of drab reality, it is a sentimental reinforcement and a spiritual refuge. But it needs to be counterbalanced by the real and concrete thing. Otherwise it will be not only the "daring adventure" and "challenge" to American students that its author confidently believes and exultantly hopes it is, but also a bit of meaninglessness and mystification, that it does not, of necessity, need to be.

HERBERT B. MYRON, JR.

Boston University

ALEXIS, JOSEPH E. A., *Deutschland Heute*, Lincoln, Nebraska: Midwest Book Company, 1956, xi, 270 pp., \$2.75.

This excellent cultural reader will no doubt prove popular with teachers of German who feel, as does this reviewer, that the elementary course should not only introduce the student to the German language but also familiarize him with the country and the people.

As stated in the preface, *Deutschland Heute* aims to give the student a view of Germany as it appears today to an American attending the Free University of Berlin during the first semester and the University of Heidelberg the second semester. As he travels through Germany (including many places off the beaten path), he makes acquaintances wherever he goes and has frequent opportunity to ask pertinent questions about German history, geography, literature, language, and customs and engages in conversations which are recorded in natural, idiomatic German.

The material is divided into twenty-five reading selections which have been carefully planned as to length and subject matter. At the end of each, there is a *Sprichwort* with direct application to what has just been read. Humorous stories and anecdotes, interspersed between the more serious topics, provide a pleasant change of pace. (Reference is made here to the man on the night train, the founding of Frankfurt, and the coat of arms of Mainz.)

Appended to the reading matter are twelve of the most popular German songs with four-part notation, e. g., "O alte Burschenherrlichkeit," "Der Lindenbaum," "Die Lorelei," etc.

In the back of the book, the author has provided exercises to give the student practice in using the vocabulary and idioms employed in the reading selections. Both the *Fragen* and the sentences to be translated from English to German are based directly on the text. The level of difficulty has been carefully gauged.

Finally, one should mention the notes. They are adequate, clear, and concise. An additional note or two might have been desirable.

The following are queries and suggestions rather than criticisms in the narrower sense. In listing the principal parts of strong verbs, especially classes 4 to 7, should not the fourth principal part be included? Similarly, should not the genitive singular be included with the principal parts of nouns? For many students, the participial adjective used attributively is a constant stumbling block. A single note with cross-references would be sufficient for this construction as it appears on p. 36, l. 10; p. 44, l. 20; p. 66, l. 10; and p. 124, ll. 29 f. *Avus* is explained in the note to p. 71, but the meaning might also be included. In the vocabulary, the note on *würde* should be changed to read, "preterit subjunctive of *werden*." The sentence on p. 77, ll. 9-12 contains "zuviel des Guten." On p. 149, ll. 10 and 15, *du* should read *Du*. Similarly, *kennen zu lernen* (p. 69, l. 4) should be changed to *kennenzulernen* and *im Bezug* (p. 92, l. 14) to *in Bezug*. On p. 204 of the vocabulary, *alles* should be set in simple italics.

The comments above are of a minor nature and do not in the least detract from the overall excellence of *Deutschland Heute*. Teachers and students alike will read it with pleasure and profit.

ANDREW LOUIS

The Rice Institute

SPANN, MENO AND GOEDSCHE, C. R., *Deutsche Denker und Forscher*. New York: Appleton-Century-Crofts, Inc., 1954. vii+188 pp.

In these days of soul-searching regarding the study of FLs it has become clear that the subject is more meaningful if it includes some reference to science and technology rather than merely to dreams and fancies. Here is an attractive book of expository prose which will surely help students to enjoy their study of German because of its application to their major studies. Yet at the same time it will suggest the broader cultural interests of the world of story, music, theatre and travel. For although the high-sounding title might lead us to think that this is a reader of purely intellectual and scientific scope, we find that not only has a *Dichter*, Goethe, been smuggled in among the *Denker und Forscher*, the Grimms, Schliemann, Schweitzer, Röntgen, Spengler and Humboldt, but a musician, Mozart, has also slipped in, and that actually none of the great German thinkers and scientists are represented here.

As the subtitles of the essays make clear, only special aspects of the work of each man are treated by the authors. For the Grimms it is the theory of the folktale, with examples of the motifs. The chapter on Goethe contains a vivid tale of the performance of a puppet play of *Doktor Faustus*, based on an early program, with young Wolfgang in the audience and very wise; also, a general discussion of Goethe's *Faust*, the operas on the theme, and "der faustische Mensch." In "Schliemann" we read the fascinating story of the discovery of Troy, with many personal details of the fortunes of the former bookkeeper. Schweitzer's life is presented under the subtitle "Ein moderner Christ." "Mozart" deals merely with the creation and production of "Don Giovanni." The account of Röntgen

is a very intimate one of his experiences and not a scientific analysis of x-rays. As for Humboldt, although his scientific accomplishments are referred to briefly, it is really the story of his travels in South America that is detailed here. Only in the essay on Spengler is there a full statement of his theory and its meaning for us today, and a very good presentation it is.

These short diverting essays, with their variety of interest, should provide the student on any level (and this would certainly include the Ph.D. candidate) with a sense of accomplishment as he works through them. Here and there he will require help from the teacher if he is to appreciate some of the material that is natural to the German student but foreign to the American, like the study of the *Märchen* (it is the rare student today who has read fairy tales), or the concentrated analysis of the devotion to Greek culture which introduces the chapter on Schliemann, with references to Goethe, Hölderlin, Heine, Nietzsche and Stefan George all in one sentence. And he will have to be warned against some drastic statements and a sprightly invention or two, like the premature thoughts of 12-year old Wolfgang Goethe on Prometheus, the fate of Faust, or "die Grenzen der Menschheit"; the suggestion that Mozart was advised on the affairs of his hero by Casanova himself (the great lover was more than merely an interested spectator at the first performance of the opera but the picture drawn here is entirely fanciful); or the deepfelt emotions of Röntgen when he discovered the power of the new rays. A further problem is the lack of any grading of the essays in order of difficulty; perhaps this does not matter since they are all difficult, as no doubt they should be in a textbook meant not to be read but to be worked through and translated (e.g., p. 2: philological method contrasted with metaphysical speculation; p. 24: the definition of renaissance thinking; p. 63: the statement on Schweitzer as a model for all Christians; p. 98: war and its motivation today).

The task of the student is facilitated by the apparatus furnished by the authors, consisting of vocabulary and translation aids in footnotes and an appendix, and a carefully worked vocabulary with few omissions (except for the 500 most frequent words and cognates). The Preface states: "Words which we feel should become part of your vocabulary are translated. Those of lesser frequency are given in parentheses." This principle unnecessarily sets up visual blocks to learning; certainly "sich halten an" is as frequent and useful as "sich verlassen auf" (p. 2), "der Schriftsteller" as "der Dichter" (p. 3), "der Lauf" ("barrel") as "das Jagdgewehr" (p. 83), "der Krebs" as "der Papagei" (p. 128), to quote a few of the many examples where the method goes awry. Some explanation should be given of the following: "Musen" (p. 15), "barock" (p. 29), "Rokokopublikum" (p. 76), "Hyksoszeit" (p. 109), "Fellachen" (p. 110), "Geodäsie, geognostisch, Geomorphologie" (pp. 124, 125). Several errors occur in the notes: "recht" (p. 5, n. 64) should be translated as "very"; "die Zikade" (p. 30, n. 71) should be "grasshopper"; "nüchtern" (p. 39, n. 44) should be "unimaginative"; "Schmucksachen" (p. 43, n. 74) should be "jewelry" or "ornaments"; n. 15, p. 55 should read "The Technique of Organ-Building etc."; n. 17, p. 82 should be "published"; n. 64, p. 110

should give the translation, "the Fellah type." On the credit side, abbreviations are explained, words and meanings are repeated, troublesome grammatical points are clarified by numbered reference to the section on "Translation Aids." Unfortunately, for some reason, these references are omitted in the notes to the last three chapters. The "Aids" might have included the adverbial superlative (p. 46, n. 1), the subjunctive with "als, als ob" (p. 60, n. 50), the uses of "gelten" and the causative use of "lassen." There is some clumsy and confusing technical jargon for the teacher to smooth out, as in the explanation of the subjunctive or of the "Complex Attribute" (why not the simpler "Participial Construction"?). Misprints are few: p. 29, l. 23, a period omitted; p. 89, l. 27, "Physiek"; p. 135, l. 5, "anstregenden"; p. 169 under "der Grieche," "Greek" for "Greeks." In the chapter on Mozart it should be explained that in Germany the title of the opera is "Don Juan," which incidentally is cited in quotes only once on p. 71. There is also some confusion in the name of the hero: "Don Giovanni (p. 67), "Don Juan" (pp. 70, 72).

Although the Preface draws the attention of the student to the three types of exercises at the end of each essay, it is more than likely that they will wait for the teacher's assignment to be used. Exercises, in any case, are probably unnecessary in a reading text, for what can be gained by by questions on comprehension, in German, or practice sentences in German for more translation into English? If they must be included, reference should be made to the Translation Aids so the student can practice what he has learned in reading. A slip occurs in sentence 4, p. 12, in the reference to "die Smithsche Theorie," a theory not mentioned previously. The Vocabulary Review for each essay is merely a list of words by which to test recognition of meaning, but out of context and with no particular order except as parts of speech. A study of roots would be far more useful in this text.

Aside from these minor matters the material and mechanics of *Deutsche Deuter und Forscher* make it thoroughly attractive and stimulating. A second edition might be enhanced by photographs and a reference list of German sources. Students who have been excited by the fresh and lively presentation here should be encouraged to go on to further reading.

SAMUEL SUMBERG

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CAGNO, MICHAEL M., *Elementary Italian*. New York: S. F. Vanni, 1956. xvi+144.

The present grammar follows the avowed purpose of simplifying the study of Italian for the complete Junior High School course or for that of the first year of Senior High School. The book, published by S. F. Vanni, has an attractive format. The author has definitely succeeded in simplifying the elementary stage of learning Italian.

We shall dwell on the present grammar in the light of the directives that Professor Cagno set to himself in writing this book. Although this reviewer does not believe that every-day vocabulary in the elementary stage of learning a foreign language is simpler than cultural vocabulary, he will not take issue because the author has only used terms dealing with life in the classroom and the home, with

clothing and with the simplest of human actions. What counts is that each lesson is well balanced and the rules are clearly and accurately stated.

The author justly believes in repetition of words and phrases and the review lessons wisely insist on the material previously presented. The material itself is well distributed as to its progressive use. Only the *Lei* form is used for the second person, and the subjunctive has not been used.

As is true in the case of all books, there are some *desiderata* on the part of the reviewer. There seems to be excessive simplification in many cases observed in the present book. Thus, in explaining the sound of *c* and *g* in Italian, it would have been better to explain that vowels are hard or soft, that *a, o, u* make the *c* and *g* hard and the *e* and *i* soft. Likewise, in explaining the use of *prima* in *prima del ragazzo*, it would have been clearer to state that the English *before* is translated *prima di* to indicate time and *dinanzi a* to indicate place.

Although the *giochi di parole* in each lesson are dictated by the just desire to avoid translation, it is quite impossible for the pupil to divine the correct word wanted by seeing only the last vowel. How can he know that he is to supply the words *signora, grazie, giorno* by being given only . . . *a, . . . e, . . . o*?

This reviewer would also wish that each noun in the vocabulary were accompanied by *m* or *f* to indicate the masculine and feminine genders. Since *m* and *f* have only been placed after nouns ending in vowels other than *o* and *a*, why should *quella* be followed by *f* and *questo* by *m*? An explanatory note preceding the vocabulary would have been useful.

It would also have been preferable to capitalize *Lei*, *il Suo*, *la Sua*, and other polite forms as is the use in modern Italian. Today some highly cultured persons capitalize even *Tu*, the form used between intimate persons. *Lei* (you) would thus be distinguished from its original form *lei* (she), still used as the feminine personal pronoun in present-day Italian.

It is also incumbent upon the reviewer to add that in the *Lettura*, the use of the personal pronoun expressed in the answers is superfluous and often incorrect. The rule is that whenever the possessor is evident in the context, the personal pronoun is not expressed. Personal pronouns are expressed only for the sake of emphasis and clarity. Thus on p. 78, Exercise 2, the answer to the question *Che cosa leggono gli alunni?* should simply be *Leggono la lettura della nuova lezione*, without *essi*. The context shows very clearly that it refers to *alunni*. The use of the pronoun in exercise 7 is correct. In exercise 8, there is no need for the pronoun *Ella* in answering the question: *Dove va sua sorella?* *Va al cinema* would suffice.

Although the rule concerning personal pronouns is correctly stated on p. 5, it is not consistently followed in the text. It is very necessary to insist on this point in an Italian textbook, for the use of the personal pronoun in English exercises the pernicious effect of repeating unnecessarily the personal pronouns in Italian, a habit contrary to the correct use of the language.

To state that the present perfect (*passato prossimo*) is formed by the past participle and the present indicative of *avere* is to tell only half of the truth. It would have been

more to the point to state that the past participle can be used with both *essere* and *avere* as auxiliaries. The auxiliary *essere* should be mentioned before *avere* because it constitutes a clear and bold departure from the one English auxiliary to have.

It is unfortunate that in the illustrations the *Via dei Fori Imperiali* should have been misspelled *Fiori* and, in the vocabulary (p. 144), the English word *while* is translated *poca fa* instead of *poco fa*. With these exceptions, the book is free of typographical errors.

In spite of the above-mentioned reservations, this reviewer finds the present book competently and simply developed. It is sincerely hoped that it will be extensively used in our Junior and Senior High Schools, a desire that implies the hope that the study of Italian will begin at an earlier age than it has heretofore.

DOMENICO VITTORINI

University of Pennsylvania

HODGSON, F. M., *Learning Modern Languages*.
London: Routledge & Kegan Paul, 1955.
100 pp.

In view of the increasing interest in foreign languages in the elementary school in the United States, Miss Hodgson's book is of extreme importance and should be in the hands of every teacher and supervisor who is involved in what is essentially a new and different phase of language teaching in this country. While the author is concerned with language teaching in English schools, what she has to say about the problems which arise in teaching foreign languages to children applies equally well to schools in the United States.

The focus of the book is on the five year program of language study begun by English children at the age of eleven. Because of the provisions of the Education Act of 1944, the problem of justifying the inclusion of foreign languages in the curriculum does not arise for the author; nor is she concerned about the pupils (judging from the tone of the book, comparatively few) who, after the five year course, can demonstrate sufficient mastery of the basic structures of the foreign language to express themselves accurately orally and in writing. It is on the child who has spent five years studying a language and who is unable to perform satisfactorily at the end of the period that attention is focused. It is untrue, according to the author, that these children are "non-linguistic," *i.e.*, incapable of learning a foreign language; it is not that the children cannot learn to use a foreign language but rather that they do not. The fact that these "non-linguistic" children have attained some competence in the use of their native language is cited as evidence that they are not incapable of learning a language. This is not to say that learning a second language is accomplished under the same conditions as those which held for the native tongue, nor that the native language will not cause difficulties in the process of learning the foreign

language. It means only that difficulties exist, difficulties which can be overcome when approached with understanding.

The fault lies in a tendency to underestimate the problems of an English speaking child when faced with the difficulties of relatively highly inflected languages. The child cannot and should not be expected to rid himself of linguistic habits which he has been acquiring almost since birth. The teacher must recognize that the early stages of forming entirely new linguistic habits must be slow and that the necessary firm foundation on which the pupil will be able to build is established only as a result of much patient and repetitive work on the part of the teacher.

The immediate aim of the elementary program "will be the mastery of the basic structures of the language itself against as complete a background as we are able to give of the culture of which it is a part." (p. 6) The ultimate aim is "so to equip our pupils that they may be able, not only to understand what is said and written in the language by others, but also to use it spontaneously as a medium through which their own thought can be expressed logically and coherently, as an alternative and equally legitimate means of expressing man's ideas." (p. 79)

It is the contention of the author that grammar, being confined to statements about language, consists of statements about the unknown until the pupil has mastered the language, to a degree at least. The familiarity with the language itself, necessary if grammatical analysis is to be meaningful, will be attained only by careful presentation of the language as a living reality, its mastery and constant review. If, as a result, the language can be used spontaneously, there is little to be gained from formal grammar drill. An examination of the common mistakes made by pupils convinces the author that "language does not become automatic by being viewed analytically before it is possessed. . . ." (p. 35)

Fortunately, the author is not content merely to deny the practical value of grammar study; one of the most valuable sections of the book is Chapter Five, "Suggestions for a Change of Perspective." Here we are given several sample lessons (lessons which in some cases involve far more than one day's work) with a careful analysis of the method of presentation and the purpose of each. Attention is given to the three fundamental parts of language learning: speaking, writing and reading. None of these lessons involves the presentation of a grammatical analysis but each contributes to the pupil's mastery of one or more aspects of the language.

Although attention is concentrated on language learning by children between the ages of eleven and sixteen, the method outlined in the book is applicable equally to younger children; perhaps it would have value in college courses.

DONALD G. CASTANEN

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* * *

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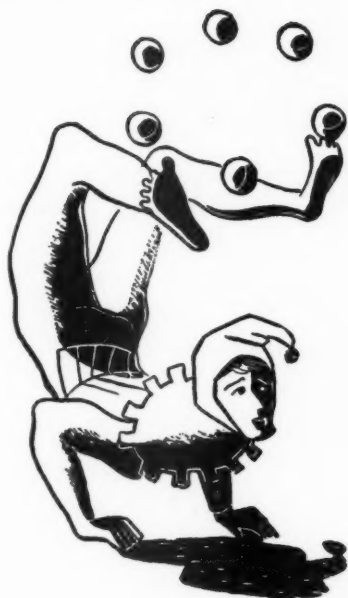
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